

THE AMERICAN MAGAZINE OF ART

VOLUME XVII

JANUARY, 1926

NUMBER 1

JOHN ELLIOTT

BY JIRID COTTON

SENSITIVENESS is a quality to possess which is admittedly a privilege; in the same breath, however, one concedes that it may not be altogether an unmixed blessing, since there is pain, as well as joy, in it.

Yet, once and again an artist comes along whose soul is vibrant to so much, and so intensely, that he cannot help getting his palpitant appreciation of the world down on canvas or paper before us. His sensitiveness is so great that he raises that quality itself to high distinction.

John Elliott, an exhibition of whose collected works was held at the Newport Art Association last September, was such a one. He had many other qualities: there is a delicate vibrancy about his color, a tenderness in handling, a noble quiet and serenity that are most grateful in this noise-mad world. But it is, nevertheless, the sensitiveness that confronts one, subtly yet insistently, so as to be at once apparent to even the most dull perception.

The exhibition was a full and complete one, interesting for what it had to offer as well as significant as a life in retrospect. The large gallery and two smaller ones were utilized and every turn of the seeking-artist-mind was revealed. Beginning with early sketches of Roman or American scene, there followed portraits in many mediums from silver point to oil, decorative schemes and complete decorations; there were imaginative drawings, heaps of them, rich and delicate, and finally there were the portraits of the soldier dead, so nobly touching and so strong.

John Elliott was born in Scotland of a

noted Border family with which Robert Louis Stevenson was connected, and (this is quite by the way), whether it was actually an inheritance of family traits or mere coincidence, the artist possessed a large fund of the same delicate, slightly whimsical wit that sparkles up, occasionally, from the pages of R. L. S. And there were other similarities; both possessed "the loose foot" and travelled much, and both savored life rather for its delicate nuances than for the sweaty realism of the market-place in which we moderns find beauty. Stevenson let his imagination riot amid pirates, guns, battles; John Elliott's fancy ran through lovely, delicate pastel drawings of fairies and fairyland, till at its height his imagination and feeling led him to the creation of his mural decorations.

In the beginning young Elliott went to Rome and there decided to study with Villegas, the Spanish painter. This gentleman, however, it developed, was firmly set against taking any pupils whatever. But where is the Latin who could stand up against Scotch persuasiveness—or Scotch charm? The bargain was struck: the young man was to teach English in return for instruction in painting. At the end of two years young Elliott had learned much about art, but his master, he said, had acquired only one English phrase—"I haf no money!"

It was in Rome that John Elliott began his mural painting, and it is in the large decorations, sketches for which occupied considerable space in the Newport exhibition, that he reached the climax of his being as creative artist.

Of these, "The Triumph of Time" occupies the ceiling in a room in Boston's famous library. This finely restrained canvas is a successful achievement in the "grand tradition"; as to color, particularly, it leaves a lasting impression of charm like the memory of a poetic phrase echoing in the mind. Of the other major decorative works, "Diana of the Tides," which hangs in Washington in the National Museum, was represented in the Newport show by a large pastel sketch and several smaller studies. Here again was noted the careful drawing, the balanced composition, that distinguished this painter's work; further, there was again the pearly color, with the addition of an airy effect in the misty, indefinable transitions of tints that is joy.

Another salient feature was an unfinished panel called "Pan." This subject, by the way, seemed to be of much interest to the painter, for it appears again and again—a progression of Pans. There was an over-mantle entitled "Baby Pan" that was charming in its humorous handling of the group of baby figures. There was a small panel, "Pan Dead," that had a distinct eerie charm of its own.

Of the largest, most ambitious "Pan" much might be said. The poetry of the deep, still wood was most ably rendered; there was a tense hush in the very air as the young god, seated on a fallen birch tree, piped alone. It was the moment after he had seized the nymph he was pursuing and found that he was clasping, instead, merely a bundle of reeds. Then he set himself to work to fashion the first musical instrument. There was masterly painting in this picture.

Another subject which seemed to hold endless fascination for John Elliott was Dante, the divine. Having seen in Marion Crawford's apartment a death mask of the poet, the artist set to work upon an exhaustive study of his life and works. One result of this study is the Copley print showing Dante in profile which is familiar all over the world. There was in the Newport exhibition, a particularly fine portrait, one of many, called "Dante in Exile," loaned by Mrs. J. Montgomery Sears. Plainly betrayed in the sympathetic treatment of these portraits was the fact that in his delicate sensibilities, John Elliott was also a poet.

Among the oil portraits, one of the earliest, was a portrait of Samuel Ward, a financier of much prominence in his day, the day of Edith Wharton's early New York, which displayed as much frankness and vigor as anything this painter ever turned out. Another portrait of historical interest was that of Samuel Gridley Howe, painted in the Greek dress in which, contemporaneously with Lord Byron, he fought for Greek independence.

Again, in Julia Ward Howe, the painter struck a sympathetic subject, and in depicting her he worked apparently with an inner glow of such enthusiasm as to leave much of his own spirit, as well as her own, on the canvases. He caught, indeed, something of the spiritual and mental power of this celebrated woman.

It was exactly by reason of his sensitiveness that John Elliott could paint only that for which he felt a sympathy, or a spiritual respect. He was not—save the mark!—the material from which the fashionable portrait painter is made. The thing to which he was drawn was the thing he could do well, and varied was the experience that came to him.

In January, 1908, just three days after "Diana of the Tides" was completed and signed, the news of the Messina earthquake reached Rome and the world. John Elliott was among the first to respond and joined the relief expedition as interpreter; but actually when the need was greatest he played the part of stevedore as well for ten days on the relief ship.

"I have dropped my last knuckle down the hold and have only two fingers left I can wash," was the characteristic way in which he summed up this adventure.

When at last he reached Messina he set to work as architect, building houses for many thousand people, a church, hotel, hospital and three schools, ending finally as landscape architect also, and laying out streets. When this job was over, after a long sixteen-hour-a-day struggle, the artist laid down his T-square and hammer and took up again his pastel crayons and brushes. Incidentally he had won for himself a decoration from the King of Italy and the Medal of the American Red Cross Association.

Versatility in craftsmanship was certainly an outstanding characteristic of John Elliott. He belonged to a generation of painters



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THE TRIUMPH OF TIME

JOHN ELLIOTT

DETAIL SHOWING LEADING FIGURE CEILING DECORATION, BOSTON PUBLIC LIBRARY



PAN

JOHN ELLIOTT

"ONE OF THE LARGEST, MOST AMBITIOUS OF THE PAN SERIES"



RAOUL LUFBERY



QUENTIN ROOSEVELT

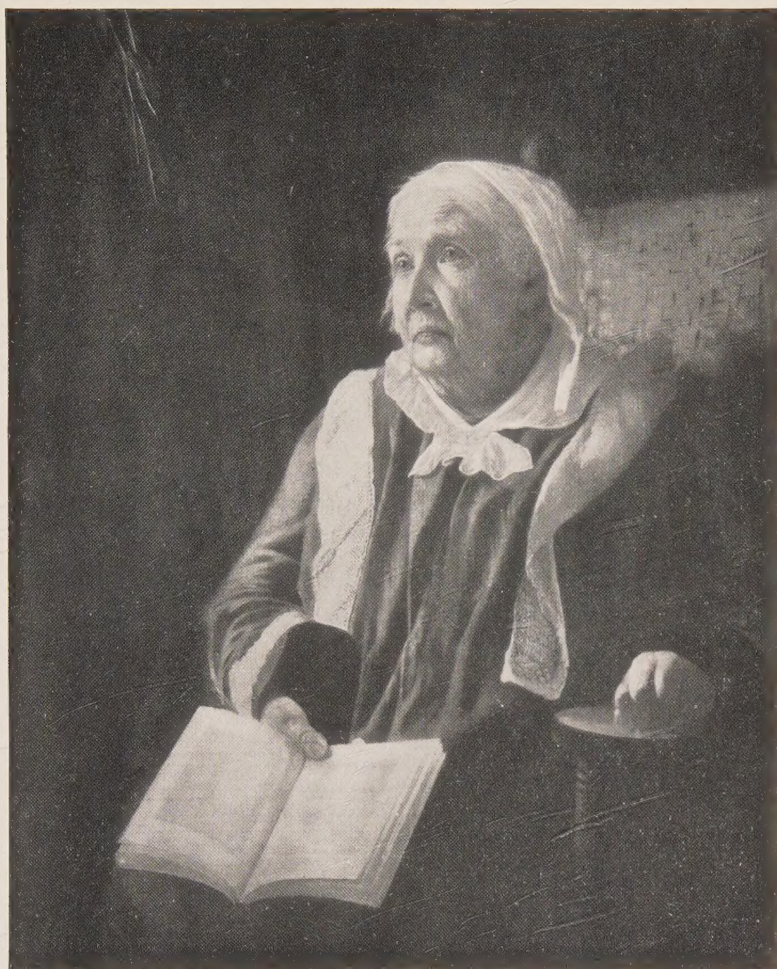


VICTOR CHAPMAN



ALAN SEEGER

DRAWINGS BY JOHN ELLIOTT



JULIA WARD HOWE

JOHN ELLIOTT

OWNED BY MRS. THOMAS EMERY

that put draughtsmanship first, and color second, a not illogical doctrine. His drawing was sound. This was proved not only in his silver point portraits (a medium which, as every one knows, permits of no hesitancy in execution) but was evidenced throughout all his work. He enjoyed drawing. He loved it.

A particularly happy day it must have been for him, then, when he began work upon the illustrations for a fairy-story book written by Mrs. Larz Anderson; here was again a sympathetic subject and, moreover, one that gave play not only to his love of drawing, his love of color, his love of decora-

tive composition, but in addition afforded him an opportunity for the play of his humor and his subtle imagination. A large number of these drawings were on view, and they added greatly to the charm of the exhibit as a whole. There is, as those who have the book know, a certain "elegance" to them; a rather old-fashioned word, isn't it, but it will serve. There is nothing old-fashioned in the spirit of the drawings; they might have been done yesterday.

The whole show was, indeed, curiously undated. All retrospective exhibitions are more than the mere record of one man's life and work. To all who are interested in art,



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THE LOST LOVE

JOHN ELLIOTT

STUDY FOR "THE TRIUMPH OF TIME." NOT IN FINISHED WORK

either actively as creators or as mere appreciators, there is much of interest in any man's whole life work. What did he do? In what did he fail? What had he to say that sprang from his own unique individuality? And what did he have to say of the life of his time, of his epoch?

John Elliott was for many years a resident of Boston—that Boston of the latter half of the nineteenth century when that city was still a cultural light; his preferences and instincts were with those who dwelt there. Not only that, but he was knit to them by family ties. He married Maud Howe, a daughter of Julia Ward Howe, so that by adoption he became a member of that little aristocracy of arts and letters which distinguished the Boston of that day from the other cities of the country. He was a part of that Boston which waged a struggle against the inevitably oncoming wave of materialism, by attempting to set up a barrier of idealism and culture. In spite of all this, Elliott's work remains to the very last free from date, fashion, cult or ism; he remains a "citizen of the world," a free spirit, and his outlook on the world (knowing it well, but uncynically) is still always fresh, idealistic and youthful.

In all the work which he left behind him this spirit is most dominant of all in his last work, the large group of portraits in red chalk of soldier dead. Here is a sympathetic subject, my masters! And upon these drawings John Elliott lavished all the sensitiveness, understanding and sympathy of a lifetime. Not once did he fail in understanding, and upon that solid structure he reared a tower of mercy. All sorrow is subtle. And his was a subtle understanding which seized the pity of the loss and presented, uncannily, the fierce joy in giving even unto their all which animated all these young men.

It is needless to catalogue these portraits; what might be said of one is true of all. The human, warm smile of Paul Pavelka, the slender, understanding face of young Rhinelander, the older face of William Thaw, caught with a look of wistful gravity, the Lufbery, his aviator's cap suggesting the helmet of a crusader of old—all are limned with fidelity, beauty and truth; they are human documents as well as historic souvenirs of the "great" war.

It was upon this splendid note that this career ended. These portraits seemed to crystallize all the striving of a lifetime into

complete and happy mastery. And so these works, those of the Lafayette Escadrille destined for the memorial museum at Chateau Chavagnac, Lafayette's home, hanging in the gallery which Elliott planned, shone out from the midst of softly, happily colored canvases, great splashes of pearly pinks and greys, whispering greens, and dim, soft blues—shone out in triumph, above it all, with a note of sheer, crude, human beauty.

Well done, John Elliott!

* * *

Postscript:

At the close of the exhibition at the Newport Art Association, the pictures, or most of them, went to Boston, where they were shown in the splendid new gallery of Robert Vose. Two new canvases were added to the collection, the original studies of the "Triumph of Time," the ceiling decoration of the Boston Public Library. These proved of so much interest that the wish was expressed that they be given to the Library. The following ladies and gentlemen formed a committee to raise the sum

necessary to purchase the studies: Mrs. Montgomery Sears, Mrs. Margaret Deland, Mr. Walter Howe Downes, Mr. Thomas Fox, Mr. Otto Fleischner and Dr. Harold Williams.

The portrait of Dr. Samuel Gridley Howe has been secured for the Boston State House, the portrait of Richard Norton finds its appropriate home in the Fogg Museum at Cambridge, and the young portrait of Mrs. Julia Ward Howe is likely to find its place in one of our museums. The Providence School of Design has purchased the drawing of Mrs. Howe made shortly after the oil portrait owned by Mrs. Thomas Emery of Cincinnati, which has taken its place as one of the world's famous portraits of famous women. The younger drawing is called "The Battle Hymn Portrait," as it shows Mrs. Howe at about the time when she wrote the Battle Hymn of the Republic during that famous visit to Washington at the time of the Civil War when she received the inspiration expressed in the hymn. It would seem as if that portrait of Julia Ward Howe, portrayed in the national capital, may eventually find its home there in some honorable place.

RECENT ECCLESIASTICAL AND DOMESTIC ARCHITECTURE IN EDINBURGH, SCOTLAND

BY W. G. BLAIKIE MURDOCH

WHAT are the two main problems which confront aspirational architects today? While the fundamental things in life are the same, from generation unto generation, seldom does a century pass without witnessing a change in social condition in some part of the globe. And if, at present, the request for big, costly mansions evinces no sign of diminishing, it may fairly be claimed that, the world over, the last hundred years have seen a marked increase in the demand for an attractive guise in small houses. Moreover, if vast sums are still occasionally spent on churches, there are now widely asked for, too, small hieratic structures costing little. Is it possible to build a place of worship which, although

tiny, and although of inexpensive material, has nevertheless that sense of mystery, which is among the all-important things in a sacerdotal interior? Here is the question, troubling numerous ecclesiastical architects. The domestic schools are pondering, as to what manner of villas and cottages they should offer in reply to the increasing call for beauty in such places. And in sundry recent exploits in building, in Edinburgh and round about, there lie suggestions of high value to people elsewhere who are studying the two great problems.

There is a type of architecture called Scottish Gothic. The churches coming under this description incline to the squat in form. They have less of grace than an air



COTTAGE—SCOTTISH BARONIAL

SIR ROWLAND ANDERSON, ARCHITECT

of strength. But, broadly speaking, the development of sacerdotal building in Scotland took no very national lines. It differed little from the analogous development in England. In domestic architecture, conversely, the two countries espoused paths utterly dissimilar. England, with her comparatively genial climate, was long much given to raising houses in the beautiful mode, entitled Half Timber, also long much given to the use of brick. Scotland, menaced by savage winters, had need of dwellings alike warmer and with greater power of resistance to storm than those in the English styles. Almost always fashioning houses with stone, she was the more disposed to do this, since her own quarries supplied the medium at issue. But where did the Scottish architects look for guidance in the matter of formula?

With their mutual hatred of England, Scotland and France were early drawn into deep friendship. As the fifteenth century neared its end, the French launched war on Italy; and returning from the campaign, French officers talked with enthusiastic admiration of the new Italian mansions they had seen. In consequence, there were soon built, for numerous of the nobility in France, large places whose mode, while retaining a memory of the fortress, had nevertheless an elegance foreign to the veritable stronghold. There were turrets culminating in spires; there were tall roofs, sloping steeply; the

houses themselves were high, as compared with most houses. In 1498, James IV of Scotland determined to adorn Edinburgh with a fresh royal home, Holyrood. And the similarity of this building to French chateaux raised coevally with it is axiomatic. James V, rehabilitating another royal home, Falkland, not greatly to the north of Edinburgh, entrusted the task to a Frenchman; whence this palace likewise resembles the art of the French school. And presently the Franco-Scottish alliance was strengthened by the marriage of Mary, Queen of Scots, to the heir to the French throne. Already, however, a manner close to that in Holyrood and Falkland had become the favorite one for manorial dwellings in Scotland. And this manner has acquired the title, Franco-Scottish. If, in the seventeenth century, architects in Scotland grew fonder than ever before of the French bias for height, if they also remained markedly enamoured of the French affection for dormer windows, otherwise the spell of France tended to wane. Inclining to renounce turrets, the architects in Scotland were devoted to adorning the gables with what are called crow-steps, being just a series of right angles. The mere fact that stone was the building medium created for sculptural embellishment a proclivity, such as the English workers in Half Timber could scarcely have. The architects in Scotland loved carvings, for instance above doors, or as



CHURCH OF OUR LADY OF LORETTO—EDINBURGH ARCHIBALD MacPHERSON, ARCHITECT



CHURCH OF OUR LADY OF LORETTO—EDINBURGH ARCHIBALD MacPHERSON, ARCHITECT



LAVEROCKDALE

SIR ROBERT LORIMER, ARCHITECT

crowns to the dormer windows. This style in architecture, which was evolved in the seventeenth century from the Franco-Scottish of preceding times, has come to be known as Scottish Baronial. And it is a formula not only glorious but extremely distinctive or national.

By the recent death of Sir Rowland Anderson, architecture was deprived of a remarkable artist. Winning a wide celebrity, he was as much concerned with erecting churches, together with other large public buildings, as he was with domestic work, and he used a variety of standard modes.

In showing that suburban villas need not be commonplace things, as was usual on his advent, he demonstrated that Scottish Baronial, in a rather simpler form than its original one, is a style suitable for that class of houses. And he ultimately went further, proving that the formula may be employed with high triumph in cottage architecture. It is when a fine building is wholly appropriate to a fair scene, a fair scene to a fine building, that architectural glory reaches apogee. And something of this union is reflected in houses at the western end of Morton Hall Road, their designer being



COTTAGE—COLINGTON, EDINBURGH
SIR ROBERT LORIMER, ARCHITECT

Mr. James Kinross, a veteran architect. Readers of Sir Walter Scott will recall the description in "Marmion" of the loveliness of Blackford Hill with vicinity. And it is close to the foot of the hill, just where the scene is rendered specially entrancing by a sheet of water, that the houses by Mr. Kinross stand. So notably loyal has the artist been here to the essential traits of Scottish Baronial that it is easy to conceive a party of antiquarians, a thousand years hence, debating at Blackford as to whether Edinburgh spread as far south as this, in the seventeenth century!

Mr. Archibald MacPherson is also of the veterans of architecture. Two chapels lately designed by him, the one at St. Margaret's Convent, the other at St. Catherine's Convent, are beautiful things which it is well to cite, so that American visitors to Edinburgh may be led to go and see them. But it is in a church, St. Matthew's, that Mr. MacPherson has grappled ably with the problem of raising what is good, yet inexpensive. Its dimensions such that it might be put inside the transept of almost any famous cathedral, St. Matthew's is built with the unpretentious material,



ST. PETER'S CHURCH, EDINBURGH

SIR ROBERT LORIMER, ARCHITECT

yellow brick, and the roof is of red tiles. If to a very orthodox architect it might appear at first that the roof is unduly tall for the height of the walls, on entering it is realized that the height of the roof conduces to the sense of mystery pertaining to the interior. This sense is deepened by the light being a little stronger about the altar than elsewhere. And the truth is that,

irrespective of the parts which duly make the ground-plan cruciform, there is a tiny alcove beyond the chancel. Tolerably high up, on either side of the alcove, there is a window; and these two windows stand parallel with the longitudinal lines of the building. It follows that, looking straight towards the chancel from the body of the fane, there is observed only the augmented



INTERIOR, ST. PETER'S CHURCH, EDINBURGH SIR ROBERT LORIMER, ARCHITECT

light on the altar, not the windows which cause the augmenting. Suppose that some mediaeval builder had visited St. Matthew's, he would have been puzzled by the absence of numerous things which he was wont to regard as indispensable. "Where are the polychrome windows; where the richly chased candelabra?" he would have asked. "And why is the woodwork not carved?"

He would have noted that, while this plain woodwork is painted a warm brown, the stucco sculptures in relief are in yellow, warmer than that other yellow which is the prevailing tint inside the church. For it is merely with bricks, like those of the elevation or outer walls, that the interior is principally wrought. Suppose that Whistler had entered St. Matthew's when the light

was soft, ameliorating a certain garishness which necessarily clings to a building, still fresh from the hands of the artificers. Would not the great painter have exclaimed: "A symphony in chocolate and gold!"

Among the finest things by Mr. MacPherson is a church with a most musical name, Our Lady of Loretto. Little or no bigger than St. Matthew's, it is a Gothic edifice of stone and has that sturdy, durable look which is the distinction of the Scottish Gothic of the remote past. Surely the muse of the art of building smiled on the architect when he decided on the manner in which he has dealt with the sculptures inside the church. For although they are groups in the round, they are set within niches on each side of the nave. And, owing to being so placed, these glyptic works do not call undue attention to themselves. Contributing very materially to the beauty of the general effect, they nevertheless do not tend to prevent the worshippers' gaze from being primarily a forward one, towards the altar. The sculptured groups are the more reticent because they are a creamy shade, thus harmonizing beautifully with the gentle colors all around them. Of the windows, for example, most are composed of a series of small parallelograms, panes of yellowish-pink alternating with panes of faint bluish-green. Our Lady of Loretto is like a fair, fresh bouquet which has been chosen with deep love of fine hues, yet chosen in a keenly critical spirit, so that the completed bouquet should be of but a few soft tones instead of a motley guise.

While the name of Sir Robert Lorimer is already familiar in America, it is perhaps scarcely yet realized there what a wide variety of tasks he has accomplished brilliantly. In the employment of Scottish Baronial for villas he has shown a skill of the highest; in the sphere of cottage architecture it would be hard to find a rival to him. And, studying his cottages, it is observed that in such work, too, he has derived some of his ideas from Scottish Baronial. Originally, turrets were often made to jut out over corners, so that the inmates of the former might drop things on a besieging party. Sometimes the corner beneath the turret was rounded off; and, with the passing away of house-sieges, the rounded-off corner came to be used fre-

quently as a decoration. Sometimes there was, above it, a jutting-out portion, again simply a decoration, this portion being a ghost of the defunct turret. And these two adornments are among the things which, in sundry Lorimer cottages, tell of their architect's debt to the big manorial structures of Scotland in the seventeenth century.

Students of art are somewhat apt to forget, or thus it would appear, how new an attitude is that which regards independent easel-paintings as being normally the staple embellishment in domestic interiors. In the eighteenth century, if there were pictures in a dwelling-room, usually they were fixed flat within panels and were executed expressly for the room involved, their style being designed to match it. If there were no pictures, carvings in low relief were probably enclosed in the panels, the edges of these being in likelihood of some graceful form. Gabriel, when building the Petit Trianon, would have been horrified if he had been told that he was to leave the room walls plain, with intent to their being bedizened with canvases bought at exhibitions. Actually affixed decorations make for a more restful aspect than can be attained by the modern mode of hanging up pictures, nor need the affixed decorations be more costly than others. It is to the high credit of Sir Robert Lorimer that, like his great compatriot and predecessor, Robert Adam, he often designs, for the houses of his raising, appropriate furniture. And it is to the high credit of the younger architect that, again like Adam, he has bestowed his talent freely on the planning of permanent ornament within homes. Preoccupied now with paneling, now with carved banisters, he has concerned himself much with fireplaces. And he has rendered dwellings the fairer by the inclusion of sculpture in low relief. There comes to mind a room by him, in which a little angel in full relief peeps from an angle. And this charming device is doubly apposite, since the house at issue is an ecclesiastical one, being attached to St. Peter's Church.

If it is quite certain that the future historians of the architecture of this present time will descant on the art of Mr. MacPherson, it is no less certain that they will expatiate on Sir Robert Lorimer's success in St. Peter's. As yet unmentioned in guide-books to Edinburgh, it is one of the supreme



THE MILL, LUDINGTON, EDINBURGH. FRANCO-SCOTTISH STYLE

R. S. REID, ARCHITECT

sights of the town. With outer walls of yellowish stone and with roof of red tiles, the fane is merely some 25 feet to the spring of the roof. But to go inside is to feel as though a vast cathedral had been entered. For if the interior has a refinement, as of a drawing by Dominique Ingres, a dignity as of the prose of Walter Pater, likewise it has a wondrous sense of calm which kindles a devotional mood and shuts out all thoughts of mundane things. In the interior, the walls are of plain red brick, up to a height of say six feet, and plain white is their entire space above that, to the ceiling in unstained oak, very simply coffered. The supporting columns, similarly with say six feet of red brick, then a great stretch of white, are mere parallelograms in circumference till they reach the domical arches, again of plain white. The plurality of the windows are tall and narrow, with domical tops, these windows being of slightly dimmed glass, with the black leads in straight lines. There rise to the lips words of homage to the beauty of straight line and right angle, when such are adroitly used. And on perceiving that the wide expanses of white are relieved by sacred monograms in black, away high

up, between the summits of the arches, there comes to the memory the saying of Bernardino Luini, that black-and-white are the loveliest of all color schemes.

With its so simple manner, yet essentially sacerdotal sentiment, this Lorimer church typifies what is one of the greatest of achievements in any art: the maximum of expression with the minimum of means. It is the limitation of many fine old churches that the interior tends to resemble a series of exquisite paintings, scattered over the one huge canvas. It is the triumph of St. Peter's inside that it has nothing if not unity, each part seeming indispensable to the whole. "Why, this is not drawing, but inspiration," said John Constable, when first he saw the sketches of William Blake, by which he meant that the artist's emotions had suffered no cooling in the transmittal to paper. And if Blake's sketches appear to be veritably the inspiration itself, so, too, also, it cannot but be felt at St. Peter's that the lofty dreams which underlay its making shed none of their initial glory in the course of being set down in plans by the architect. His was that which Michelangelo calls "the hand obedient to the brain."



WAR MEMORIAL, EDINBURGH ACADEMY

R. S. REID, ARCHITECT

If Kallikrates and Ictinus should come to life again now, they would be surprised by the nature of the influence which has been exerted by the Greek school of architecture. For the famed buildings, in and around Athens in her heyday, were but midgets compared with those built in the classic mode in the nineteenth century. In the previous cycle, with its extraordinary if not unrivalled talent for the applied arts, there was interminable recognition of the excellence of the Classic for quite small places. And if Sir Robert Lorimer is one who, in unison with the wise masters of the seventeen-hundreds, has reminded how suitable to the villa is the Greek style, a memorable tribute to this last has come from a younger architect than Sir Robert, Mr. R. S. Reid. The executive of Edinburgh Academy decided that their war memorial should take the form of a new gymnasium. Mr. Reid built, accordingly, a Doric edifice which, its columns about 10 feet tall, is closely akin in size to the works of the Hellenic masters themselves. They would have praised this little structure, with its refinement, its elegance without flimsiness, a

welcome change from that tendency to the clumsy and the pompous, which has too often marred pseudo-Classic architecture.

With the old masters in the Franco-Scottish past mode, the usual mistake was that the rooms were insufficiently lit. There has emanated from Mr. Reid a house, in fact but a cottage, being merely $15\frac{1}{2}$ feet to the spring of the roof, in which he has employed most beautifully the Franco-Scottish style, yet bestowed ample window space. A precious relic of the twelfth century, the Chapel of St. Margaret, within the precincts of Edinburgh Castle, is a good deal smaller even than the cottage by Mr. Reid. And for this chapel Mr. Douglas Strachan has designed a series of polychrome windows, depicting events in Scottish history. Waiving their great intrinsic beauty, these works by Mr. Strachan serve to remind, well wrought as they are in a grandly simple fashion, that pictorial color-windows may be triumphant decoration in a diminutive church, provided they are distinguished by simplicity. Are there readers who feel that rather much has been said about this latter element? Are there readers who ask

if all the fine new buildings are in old styles?

It must not be thought that the edifices spoken of in the foregoing pages are the sole things of note lately raised in Edinburgh. But they have been selected as illustrating the assertion, enunciated at the outset, that certain architects in Scotland offer valuable guidance on problems which are confronting many men elsewhere. Apparently, the era of coining architectural formulae is over. And to try and forget the old modes, which was the avowed attempt of some of the iconoclastic young Frenchmen of the *Ecole Romantique*, is like trying to

banish the violin and the sonnet from among art forms. If fine, small houses are to be constructed in the future, it will be through clever adaptation of historic styles, expelling such limitations as the old workers were prone to. If true success is to attend the men who are constrained to build little churches with inexpensive material, it will be through study of the antique, coupled with resolute avoidance of the elaborate. Thus may these artists fabricate churches worthy of the name, halls which seem to lift the souls of those who enter them,

"Beyond the path of the utmost star."



SNOW FIELDS

ROCKWELL KENT

SHOWN IN RECENT EXHIBITION OF THE WORKS OF ROCKWELL KENT AT THE ART ALLIANCE, PHILADELPHIA



TEA ROSES

WILLIAM S. HORTON

COURTESY OF SIR FREDERICK AND LADY YOUNG

WILLIAM S. HORTON

WILLIAM S. HORTON, an exhibition of whose works was shown in the Ainslie Galleries in New York in December, was born in Grand Rapids of New England stock, but has resided for some time in Europe. Beginning his career at an early age at the Chicago Art Institute and the New York schools, he continued at the Ecole Julian, Paris, where, under the wise and affectionate guidance of Benjamin Constant, he laid the foundations of a constantly enlarging vision.

The first picture which he showed in the Salon was the "Sheep Market." This won him an honor. He later became a member of the Societe Nationale. He is also a member of the Salon d'Automn, Societe Internationale and various smaller groups, and has attracted additional attention by his series of one-man shows in Paris and

London, thus establishing an enviable reputation among galleries and collectors. The French Government has purchased not less than seven of his works. Among these is his original sketch for the larger canvas of General Pershing and the American Contingent on their memorable march through Paris during the Victory parade.

Mr. Horton, a number of whose paintings are reproduced herewith, is represented in the Bradford Museum, England. The King of Spain is among his patrons. Henry Fritch-Estrangin says of his work:

"In marking his place in contemporary art, Horton has often been classed as an impressionist. This is perhaps questionable, as in the works of a Sisley, a Monet or Pissarro, we find them, as a school, occupied with the exterior phenomena of landscape, while Horton is more alive to complicated



CONCERT ON THE SANDS

WILLIAM S. HORTON

COLLECTION OF HENRY MARCEL



COURTESY OF THE JOHN LEVY GALLERIES

THE SALUTÉ, MORNING

WILLIAM S. HORTON

and often intensely fugitive and poetic conditions. His vision might rather be compared to Turner, as, aside from the symphonic tendency, like Turner, he is joyously occupied with 'La belle matiere flamboyante.'

"His results are the fruition of long labor, the careful consideration of rhythmical line and mass, and lastly of minute study of the problems of color orchestration in their

fullest sense, resulting often in a certain daring unexpectedness. Thus, after exhausting widely scattered sources, such as the theories of the great Frenchman 'Chevrul,' the Greco-Roman frescoes of Rome and Naples and the ritualistic paintings of the Chinese primitives in the British Museum, he has arrived at a profound color science."

This is high praise.



HOME OF THE PEWABIC POTTERY, DETROIT, MICHIGAN

THE PEWABIC POTTERY

BY MARION L. HOLDEN

IN DETROIT, fairly elbowed from its original setting by arrogant apartment houses and darkened by the downpouring soot of factories, is a small timber and stucco building with a small red-and-blue sign which reads, when you are near enough, "Pewabic Pottery" It is an unpretentious building, modeled after an old Kentish inn, but, like an aristocratic small person in a large and undistinguished gathering, it

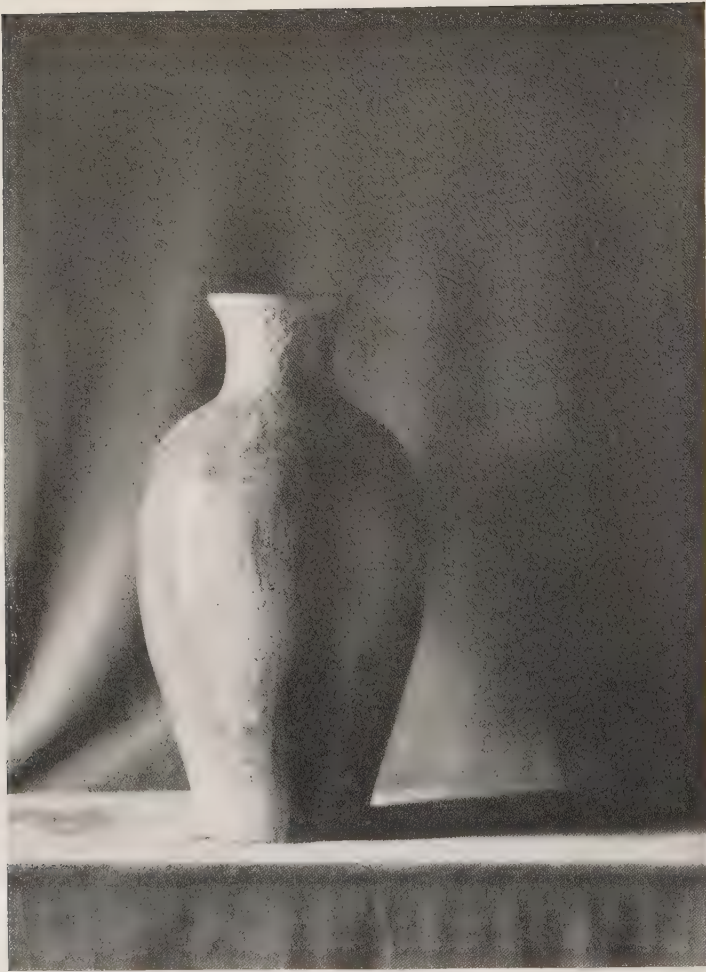
stands out. Even the most bored of the automobile salesmen with which Detroit is so thickly populated must feel a flicker of interest as he passes the unique building with its tall decorated chimney enlivening a quiet, dismal skyline. In the past fifteen years there has developed in that building, unremarked by the hurrying thousands, an authentic and an indigenous art, an art which, in the opinion of the late Charles



LUNETTE—BAS-RELIEF IN THE DELLA ROBBIAMANNER
CHURCH OF THE MOST HOLY REDEEMER, DETROIT, MICH.



TILE IN WALL DECORATION
SHRINE OF THE IMMACULATE CONCEPTION, WASHINGTON, D. C.



LARGE VASE (RACCA), PEWABIC POTTERY

Freer at least, is the thing for which Detroit will be remembered ages hence when her factories are forgotten.

The Pewabic Pottery has had an interesting and remarkable development. More than twenty years ago, Mrs. Mary Chase Stratton, who was then Miss Mary Chase Perry, began to experiment with clay shapes in kilns of varying heats. She was aided in her experiments by the late Horace J. Caulkins, a manufacturer who had invented a kiln to produce dental enamel and understood a good deal about heats. The most fascinating shelves in the present pottery are those which hold specimens from the early stages in this evolution. Here are

ceramic experiments of all kinds, crude green glazes, flowered porcelains, glazes that "flowed" and glazes that "froze." Here, too, are some of the first little cones used for testing heat.

"We started to make pottery in a barn, just for fun," Mrs. Stratton will tell you, "but the fascination grew!" And that's the secret of the marvelous development that has come about in the years since then—never has the spirit of play gone out of the effort. The first fascinated interest grew into a passionate enthusiasm that was bound to make things happen.

When the great pottery discoveries occurred in Crete, in Assyria and in Egypt in



GROUP OF VASES AND JARS, PEWABIC POTTERY

the first years of the century, specimens were brought to Detroit by Mr. Freer for his already famous collection of oriental pottery. It was through her study of these specimens that Mrs. Stratton found to her great joy that the results she sought had been attained, and her critics were reassured that the spirit animating her work was the real thing, that it partook of the spirit that has animated all ceramic production in which the practical is taken up into the aesthetic and a work of art evolved.

Completely out of patience with all effort at exact reproduction of these old masterpieces, Mrs. Stratton has never tried to copy an old vase or bowl in detail. It is

the general spirit of the thing, and sometimes the color, toward which she strives. A fragment of Egyptian pottery has been on her shelves for years, its depth over depth of brilliant blue being inspiration enough for the mixing of glazes. With courageous hand, the artist has destroyed as she went along all those pieces which failed to show the results she was seeking. And, significantly, the specimens in that evolutionary cabinet reveal a quality which was there from the first, a definiteness of aim, a sure artistry and freedom of treatment that has grown as her technical knowledge has increased. In the earlier years the glaze was more often a surprise than a certainty, an



FIREPLACE—STORY TELLING TILES, PEWABIC POTTERY

CHILDREN'S ROOM, PUBLIC LIBRARY, DETROIT

element which added to the boundless zest of the whole proceeding. A cupboard full of the best of these surprises holds gorgeous vases on whose surfaces the glazes melted and merged and glowed until the whole surface "came alive" in a deep and beautiful mingling of iridescent color.

Along with this pursuit of the purely aesthetic has gone a production of glazed tile and ceramic decoration. The last few years have seen such an advance in Mrs. Stratton's ability to conceive and execute in this little exploited field, that it is probable the future development of the pottery will be along these lines. Which does not mean, be it understood, that the pottery smacks in the smallest degree of commercialism, the tile factory. None of the standardization with which Detroit is choked has been allowed to enter this little building, with the result, naturally enough, that time upon time what should have been a large paying order proved a liability. The only thing

which approaches a duplicating machine is the tile stamp, which is run by hand. "And believe me, you know you've done something after you've stepped on that lever all day," says the man who runs it, and he also insists upon letting you know that every tile is also patted into shape "by hand" after it is stamped. The difference, of course, between a floor laid in these tiles and a floor of commercial tile is the difference between an original painting and a reproduction.

Another comforting thought, in the face of the widespread prostitution of art, is Mrs. Stratton's consistent refusal to undertake any order that does not present an aesthetic problem. It is undoubtedly for that reason that the best architects in the country—Platt, Cram, Gilbert, Maginnis, Goodhue, La Farge—have come to her from the first and rely upon her more and more to give them that texture and effect in church floor, aisle and altar, in outside frieze or fountain

that only molded tile of beautiful color and design can produce. With the building of the Detroit Public Library, designed by Cass Gilbert, came the development at the pottery of a new mosaic, of which those in the ceilings and loggia are a beautiful example.

The Pewabic mosaic is made with a clay body, with or without sand or grog, and comes out of the kiln in long strips, in an unglazed, a bright glazed and an iridescent glazed state. The long strips, about three-eighths of an inch wide, are broken into little squares which are pasted face up (an improvement on the old method of pasting them face down) on the design, and are arranged and rearranged by the artist until the desired color effect is obtained. When the design is perfected, a paper is pasted on the face, the first paper sponged off and the sheet pressed into cement. Upon the durability of the cement depends the life of the mosaic. Like the earliest mosaic known, this mosaic presents an opaque surface to the light and does not have the unpleasant glare of glass mosaics which shine like a multitude of mirrors.

One could fill pages describing the achievements in ceramic decoration of all kinds that have come from the Pewabic Pottery; church floors and altars from Philadelphia to Houston; fountains from Pasadena to St. Paul; friezes and entrances for shops and factories; fireplaces and floors for houses; swimming pools gorgeous with blue and green tile. And it has all been done with the slimmest equipment and the fewest imaginable helpers: a picturesque old potter from Austria, skilful at the wheel, a general supervisor and foreman, three women to paste mosaics, two fire-tenders and clay mixers, a bookkeeper, an assistant designer, Mrs. Stratton herself, and, until his recent death, Mr. Caulkins, whose interest in the pottery was paramount.

The latest and most notable thing which Mrs. Stratton has undertaken and is fulfilling surpassingly well is the ceramic decoration for the crypt of the National Shrine of the Immaculate Conception at Washington, designed by Maginnis and Walsh. The crypt is in the form of a triple apse, with five altars in each apse. The soffit over every altar is lined in brilliant blue and gold Pewabic mosaic in conventionalized

flower design; the ribs of the guastavino ceiling are outlined in narrow blue tile, and on every lancet of the five arches there will be medallions and panels designed and executed in the catacombal manner, depicting scenes and people relating to the three main themes: prophets, promises and fulfillments, with prototypes of the Virgin in the center and lettered inscriptions in panels between. The general decorative scheme for the crypt will be carried out in the spirit of the first three centuries of the Christian religion, a scheme which lends itself readily to the archaic type of mosaic which Mrs. Stratton is working out.

To prepare herself for this work Mrs. Stratton has delved extensively into Biblical history and the history of the Roman Catholic Church. Last year, too, she travelled in Spain and Italy studying the old churches and the catacombs where the decoration is most primitive. The tomb of Gala Placidia at Ravenna was perhaps most enthralling of all as a source of inspiration.

Although no one can say just what the future development of Pewabic may be, it is a temptation to prophesy, for it is certain that while the genius, the artistic conscience and the vivid personality of Mary Chase Stratton are the motive force behind wheel, mixing bowl and blue print, the spirit which has maintained steadily for the past years will continue to fare forth, to venture into new fields, to seek with zest new and joyous achievement.

Cecilia Beaux, foremost among living American portrait painters, has been awarded the gold medal of the American Academy of Arts and Letters for her distinguished work in painting. This is the first time that the medal has been awarded for work outside of the field of letters.

A memorial exhibition of the works of the late John Singer Sargent will be held at the Metropolitan Museum of Art from January 4 to February 14.

Announcement has been made that that branch of the Metropolitan Museum known as The Cloisters will be open to the public early in the coming Spring, probably about May 1st. Work on the installation of a new heating system, lighting, and other conveniences for the visitors is now under way.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XVII JANUARY No. 1

THE DISCOVERY OF AMERICA

"The time is ripe," says John F. Braun, President of the Art Alliance of Philadelphia, in a recent issue of the association's Bulletin, "for a second Columbus to discover the triumphant fact that America has produced great works of art."

"This announcement," he continues, "will come to most of us as a surprise. In the commercial realms we are accustomed to the scream of the American Eagle. We can point, and do point with pride to our trade balances, our surpluses, our radios, our motors and all the myriad evidences of our material achievement.

"Strange to say, side by side with the great visible growth of America there has appeared in some departments of our art a fullness of spiritual development that is at least equally important.

"If this fact is ever to be accepted by the great mass of our Americans, it will require another Columbus to refute the skeptic and

point the way of an America which is appreciative of its own at all times.

"Unlike the European countries, we are not alert to the value of our own part. Europe is highly self-conscious of its artistic worth. Take France for example: The Gallic enthusiast has no doubt on the subject at all. He posits the center of art and culture right in the middle of Paris. Then he sees the other commonwealths as revolving more or less harmoniously about this orbit. Sometimes he deigns to notice what is occurring out there in the twilight zone of less important matters.

"America is singularly innocent about its own achievements in the realm of painting and sculpture.

"To go back a few years only, you could then find no collector of paintings who did not base his group of pictures upon the Barbizon School, or, if he had large means, upon the English or Dutch School.

"At any time previous to twenty years ago, it was possible to get together a lot of our Stuarts, Sullys and Peales for a song. Americans did not consider them valuable. At the same time our then modern men were painting masterpieces, there was Inness, Homer, Wyant, Fuller, Ryder, Martin, et al, whose canvases were to be had almost for the asking. At that time we seemed to be content with the second rate foreign paintings.

"We have, or should have better vision now, and little by little we will realize that the American works of art may have all the superlative qualities heretofore associated only with old masters. This is not heresy, but fact, and if we can but find the Columbus to point the way, we may yet discover the road that leads to the appreciation of what some of our citizens have accomplished right here under our very eyes.

"Right now paintings and sculptures are being produced that are headed straight for immortality. Music, too, is being written right here in America, that the future will reckon with.

"Let us find the Columbus; or is a Moses needed? In either event, let us find him, or better still, let each one constitute himself the apostle of appreciation of everything American that is really worthwhile!"

This is so entirely in accord with our own views that without hesitation, and also

without permission, we have quoted it at length and in full, in the hope that all members of the American Federation of Arts and all readers of the AMERICAN MAGAZINE OF ART will take it to themselves and each and every one immediately assume the rôle of a Columbus.

EDWARD DRUMMOND LIBBEY

The world of art has suffered great loss in the death of Edward Drummond Libbey, founder and president of the Toledo Museum of Art, and a vice-president of the American Federation of Arts. Mr. Libbey was not only a lover of art but a connoisseur and a discriminating collector, and his services to the city of Toledo in this field can hardly be overestimated. Shortly before his death he had made a gift to the Museum of \$1,000,000. Under the terms of his will the Museum will receive total bequests of \$4,850,000. In addition to this his residuary estate is to be converted into a trust fund for the institution.

Mr. Libbey was born at Chelsea, Massachusetts, April 17, 1854. He received his early education in the public schools of Boston and later attended lectures at the Boston University. In 1888 he moved to Toledo, where, until a few years ago, he was president of the Libbey Glass Company. His death occurred in that city on November 13, 1925.

JOHN D. McILHENNY

The death of John D. McIlhenny, for many years President of the Pennsylvania Museum and School of Industrial Art, occurred on November 23. Mr. McIlhenny not only took a prominent part in art activities in Philadelphia, but was a liberal giver—one who, in spite of the many demands on his time and attention, was ever ready and eager to be of service to the cause of art and its development. His loss will be keenly felt, not only by his family and many friends but by the Museum and other organizations under his guidance.

A GENEROUS GIFT

Our morning mail at the Octagon, the American Federation of Arts' headquarters, has been likened to a Christmas stocking

because of the surprises and nice missives it almost invariably contains. Seldom, however, have we found in it such a big, delightful surprise as materialized one morning late in November when a letter bearing a foreign postmark, upon opening, proved to be from one of our members abroad, an American artist, expressing his approval of our activities and enclosing a check for \$1,000 as "additional working capital."

The letter and the spirit in which the gift was made were as inspiring as the gift itself, which was, however, very welcome. To this member, who may prefer to remain anonymous and is too far away to have his permission asked, we are deeply indebted and offer our heartiest thanks.

NOTES

FOUNDERS SOCIETY OF DETROIT

Through membership funds and through individual gifts to the Founders Society of Detroit more than \$150,000 worth of art objects have been added to the Institute collections including fifteen paintings, seventeen pieces of sculpture, three rugs (one of which is Mr. Edsel Ford's famous silk animal and hunting rug), twenty-one pieces of ceramics, fifty-one etchings, and ten miscellaneous objects of decorative art. These new accessions were marked with rosettes, at the annual meeting so that the members could see the substantial result of the past year's work. It is quite amazing to note what the collective power of small donations can achieve. On July 1, 1924, there was a balance in this fund of \$3,588.40; the receipts from membership dues and miscellaneous sources during the year brought this up to \$61,648.89. During the year \$41,710 was spent for purchases of art objects and \$175 for prizes for the Michigan Artists' Exhibition.

From a résumé of the work of this Society published in the Institute's Bulletin, we quote the following: "From January 1st to July 1st, 1925, the Membership Department has taken in a total of 2,532 members, of which 852 are new members and 1,680 are renewals. There have also been added to the Donors Roll during the past year seventeen life-members, whose contributions total

more than \$1,000.00. There is also one new Fellow, whose contribution totals more than the \$5,000 for this class, namely, Sir Joseph Duveen, and two benefactors, whose contributions exceeded the \$10,000 requirement for this class of membership, viz: Mr. Edsel B. Ford and Mrs. Horace Dodge.

THE PHILLIPS MEMORIAL; RECENT ACQUISITIONS

The Phillips Memorial Gallery, Washington, D. C., opened for the season on November 1, at which time six notable paintings recently added to the Gallery's collection were placed on exhibition. These are works by Daumier, Fragonard, Odilon Redon, John Constable and Cezanne. In announcing the acquisition of these paintings, Mr. Phillips interestingly described them as follows:

"Fragonard's portrait of his sister-in-law and pupil, the gifted artist and beautiful young woman, Marguerite Gerard, will be a favorite not only with the artists but with the general public. It is painted with a crisp brush stroke and a delightfully cool tonality, and is therefore an outstanding example of 18th century art. The characterization is marked by a respectful perception of the wholesome intelligence and fine personality of the sitter and has none of the vapid flattery which made dolls out of women during the rococo period.

"In the glorious landscape of John Constable, 'On the River Stour,' the Gallery has acquired a masterly example of just that phase of this artist's work which was most important in the history of painting. It is charged with a dynamic life inherent in the pigments which for the first time have been made to suggest the colors of the real world of wind and sun. This canvas painted at the very dawn of the 19th century surpasses the Impressionistic pictures which were built upon its discovery of light and air. It is a mighty link between Rubens and Monet and confirms our faith in the persistence of a sound tradition.

"'Mount St. Victoire' by Cezanne is really a 'throw back' to classic and architectonic landscape as practiced by Poussin and Claude. Prejudiced people who see in Cezanne a radical revolutionist are blinded by his new method of painting, his innovation of drawing and modeling forms in space by

means of color and its modulations. However this order imposed upon nature by a unifying formula is everything that we call classic.

"Odilon Redon is represented by a symbolical figure of austere intellect brooding over the fragile bloom of flowers. The mystical Orient is in this picture. Finally there are two new Daumiers—one 'The Rockets' showing the kindly humor of the formidable caricaturist who loved this gaping crowd he laughed at, and the other 'Amateur and Sculptor' suggesting the sculpturesque genius of this great painter."

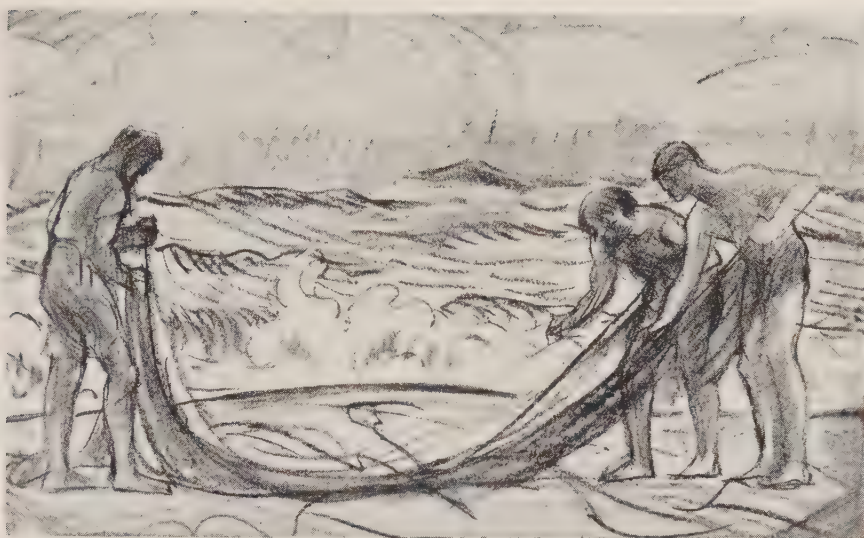
A MODERN CLASSICIST — BRYSON BURROUGHS IN THE MINNEAPOLIS INSTITUTE OF ARTS

An exhibition of classical painting, by artists living today, was the unusual offering of the Minneapolis Institute of Arts to the fall exhibition calendar. The collection comprised work by Bryson Burroughs, Arthur B. Davies, Kenneth Hayes Miller and Varnum Poor, and emphasized an

important force in contemporary art, by grouping together pictures which showed not only a dignified taste, but were reserved in mood, peaceful in coloring and exacting in technique.

Bryson Burroughs stands today as the leader in this type of painting. His charming imagination, touching whimsically on mythological subjects and fairy stories, transforms old legends into a new world, in which the reality of oft-told incidents is made clear by quaint anachronisms, subtle characterization and an entirely human understanding. The story of the Princess, for instance, who fell in love with a swineherd, becomes (as was seen in this exhibition) a beautiful composition, classical in its repose, containing for background a glimpse of Central Park, New York City, and for principal figures a mid-Victorian maid, kindly and sweet-tempered, and a bashful rustic who turns from his hungry pigs in stunned astonishment to see the dainty Princess standing beside him. One could not overlook in this same picture the well-dressed coachman who sat haughtily behind his classical steeds, unharnessed, like Pegasus, as all horses should be in fairy stories.

In "Demeter and Persephone" Mr. Bur-



DRAWING BY BRYSON BURROUGHS—PERMANENT COLLECTION, MINNEAPOLIS
INSTITUTE OF ARTS

roughs painted one of his most delightful landscape backgrounds. The cultivated fields that roll broadly up to a bay, the unhurried ships, the distant shore and the quiet summer light that bathes the entire composition, form an ideal setting for Demeter as she calmly surveys the wheat fields at her feet. Demeter herself personifies the solid beauty of the late summer. At her back Persephone, tip-toeing along as she munches an apple, dreams of the spring which will come again. Sedate beauty and frolicking youth, now subdued by the time of year, are the elements of which the whole painting is made.

Of Bryson Burroughs it is possible to say that he is a philosopher in paint. His youthfulness is ever-present, but his deliberate wisdom, his austere taste, and his knowledge, color the spirit of his playful imagination. Other canvases in the exhibition proved his breadth. "The Admonition," hinting gently at the seductions of spring weather and containing for "story" the figure of a philosopher giving advice to a healthy, vigorous young man, was probably the most brilliant of his canvases in coloring; brilliant, yet perfectly controlled. Here again one might recognize one of the little lakes in Central Park. But the mood is so far removed from this everyday world that the origin of his landscape background was

non-important, except in so far as it showed the artist in contact with life about him.

This brief review would be incomplete without mention of the well-known emotional painting of Arthur B. Davies, which served as accent to the work of Mr. Burroughs. The austere style of Kenneth Hayes Miller and the more modernistic classicism of Varnum Poor also served to accent the perfection of classical feeling in the canvases described above. Such an exhibition should be seen in every large city in the country, to show the full extent of this reserved force in contemporary American art.

BERT ALLEN.

AT THE
CHICAGO ART
INSTITUTE

Through the bequest of Charles L. Hutchinson, the late President of the Art Institute of Chicago, twenty-two valuable paintings have been added to the permanent collection of the museum. The Dutch and Flemish schools are represented in this group by paintings by Frans Hals, Netscher, Aert van der Neer, the older Cuyp, Nicholas Maes, Palamedesz, David Teniers the younger, and Baron Leys. There are also a number of paintings by French artists, including Fromentin, Dupre, Diaz, Daubigny and Corot. Frederick George Watts

and Dante Gabriel Rossetti represent the 19th century English school, and there are two paintings by the well-known American artist, Henry W. Ranger.

Tangible evidence of the popularity of the exhibition of American Paintings and Sculpture, which closed at the Art Institute December 13, was found not only in the number of interested persons who visited it but in the numerous sales which were made. Notable among the latter were Nicolai Fechin's portrait of Lillian Gish as "Romola," purchased by the Goodman Fund for the Art Institute, "Chez-Mouquin," by William J. Glackens and "The Evening Hour" by John C. Johansen, purchased by the Friends of American Art and likewise presented to the Art Institute; a painting by Pauline Palmer entitled "Grandmother's Shawl"; a bronze statuette by Edward Berge, and a bronze fountain group by Emory Seidel, entitled "Boy with Duck."

A number of paintings of famous actors and actresses have been placed in the lounging room of the Goodman Theatre, all of which have been purchased at various times through the Goodman Fund. These include portraits of Mrs. Siddons, the tragedienne, by William Beechey; Junius Brutus Booth, by Thomas Sully; John Philip Kemble, by Martin Archer Shee; John W. Wallach by Charles R. Leslie; and the portrait, mentioned above, of Lillian Gish, by Nicolai Fechin.

Other recent accessions to the Art Institute's collections include a painting by Augustus John entitled "L'espigle," the gift of Mr. Charles H. Worcester; "Alexander Pope at Twickenham," by Joseph Highmore, the gift of Mrs. E. Crane Chadbourne; a portrait of "Madame Gauguin" by Paul Gauguin, purchased from the Alexander McKay Fund; and a bronze figure by Poupelet, the gift of Mr. George F. Porter.

There is being shown at the present time at the Art Institute a number of one-man exhibitions, including the works of Randall Davey, DeWitt and Douglass Parshall, William S. Horton, Roy Brown and G. A. Fjastad. With these groups there is being shown an exhibition of sculpture by Alfonso Iannelli. In the Arts Club gallery a collection of sculpture by Gaston Lachaise is now on view.

During the latter part of November the Art Institute set forth in its print galleries the collection of etchings presented by the Chicago Society of Etchers, and an interesting collection of French color prints which it has acquired. These prints are extremely rare and date back to the 18th century. Their purchase was made possible through the generosity of the Print and Drawing Club, the Municipal Art Club, and several individuals, among them Mr. and Mrs. Potter Palmer, Mr. Martin A. Ryerson and Mr. Robert Allerton.

The circulating library of pictures, through which pictures may be borrowed, returned, or renewed like books, is an eloquent sign of the renaissance of sight. This common but neglected sense has been coming into its own of late as men have realized the wealth which lies in eyes trained to discover and appreciate beauty.

For years, of course, good reproductions of the world's masterpieces have been available to everyone at moderate prices. Yet there have always been a few picture-lovers who felt that reproductions alone were likely to be lifeless and impersonal, and who longed for contemporary originals of genuine worth, full of their creator's whims and peculiarities of touch. A new novel or a new poem could be known, judged, and enjoyed anywhere within a few months of its composition, but a new picture usually remained unknown except to a small body of gallery haunters, and even they could not know it intimately.

To meet the almost universal craving for pictures, the Philadelphia Art Alliance and the Pennsylvania Museum and School of Industrial Art organized the Circulating Picture Club in April, 1925. Membership in the Club is open to members of either the Alliance or the Museum and to those recommended by persons in either group. An annual fee of ten dollars entitles the members to borrow six paintings or twelve etchings a year, with the provision that only one painting or two etchings may be taken out at one time. The pictures may be borrowed for a month and then returned or renewed after the fashion of a book. If the borrower falls in love with a temporary possession and

wishes to buy it, he may do so, at once or by installments, but the borrowing of a picture means no obligation whatever.

If a picture is sold, the money, of course, goes to the artist, with a selling commission to the Club, which receives the annual dues of the members. The prices range from five dollars to five hundred. The arrangement is beneficial enough to the artists to make it financially as well as philanthropically worth their while to lend their pictures to the Club, while that body is enabled to be self-supporting. This is the most important difference between the plan of the Club and that of a western city which organized a somewhat similar picture service in connection with a museum, with a payment so low as to leave the movement dependent upon contributions.

The Club's collection is varied, including oils, water-colors, drawings, lithographs, and block prints. Jessie Willcox Smith is represented by her popular *tondo* "Madonna and Child," "Little Women," and "The First Lesson." Several pictures by Elizabeth Shippen Greene Elliot are in the collection, notably the delightful "Ghost Child" and "Dorinda," and Thornton Oakley has contributed the originals of his well-known "Independence Hall" and "Betsy Ross House," familiar to lovers of Philadelphia through the charming post-card series issued by the Art Alliance. Nicola D'Ascenzo, famed for his exquisite stained glass but a painter as well, has lent several pictures, and two paintings by John R. Connor, "The Resurrection Morn" and "Christ in the Wilderness," call up memories of the Italian Primitives by their blue and rose austerity. John Taylor Arms, Daniel Garber, John F. Folinsbee, Richard Blossom Farley, and Nat Little have also lent pictures to the collection. Every effort has been made to choose pictures with a strong human as well as an artistic appeal, so laymen as well as artists are included in the jury which selects the paintings and etchings for the collection.

These pictures may be borrowed for both private and public use. The Club suggests that they be placed in schools, clubs, shops, and factory recreation rooms as well as in homes—wherever people gather for a long enough time to let the beauty of a picture grow into their minds. Schools have taken out memberships, and sometimes classes or

rooms have raised the requisite sum to provide fresh pictures for their schoolroom walls. A committee of children is usually empowered to select the pictures for such a school group, so that the choice may be a community matter and a training in judgment. The work is capable, too, of indefinite expansion. Through the generosity of patrons, the public library of Bloomsburg, Pennsylvania, has become a member of the Club, which stands ready to serve a wider neighborhood than the city of Philadelphia. The service which this Circulating Picture Library hopes to give to picture lovers has been expressed excellently by the Art Alliance in a public invitation:

"The circulation of paintings offers a method of decorating your home or your temporary abiding place. It affords a chance to familiarize your children with the history of art and artists, for on the back of each picture will be the name of the artist, an outline of his life and attainments, and a short criticism to serve as a starting point toward full appreciation of the merits of the canvas or etching. The object of the Circulating Picture Club is to offer the opportunity for a leisurely study of a beautiful object."

M. R. SCHERER.

ART ASSOCIATION OF INDIANAPOLIS, INDIANA	The Forty-first Annual Exhibition of Contemporary American Oil Paintings is being shown at The John Herron Art Institute, Indianapolis, during January, opening with a reception on New Year's afternoon and continuing through the month. During the month two Sunday afternoon Interpretative Talks will be given in the galleries where the exhibition is hung. On January 3 the subject will be "The Artist's Medium for Interpreting Life," and the speaker, Miss Anna Hasselman, Curator of Paintings.
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On January 24, Mr. Karl Bolander, Director of the Fort Wayne Art School and Museum, will come to Indianapolis to give "An Appreciation of the Forty-first Annual Exhibition."

Other special exhibitions at The John Herron Art Institute will include an exhibition of lithographs in the Print Room, and an exhibition in Gallery I, the "Laboratory

Gallery" of the Museum, of Spanish, Italian, and Egyptian art for correlation with the current work of the 7th and 8th grades of the Indianapolis public schools.

On the afternoon of January 17, Miss Dorothy Blair, Assistant Director of The John Herron Art Institute, who is in charge of Prints, will give an Interpretative Talk on the exhibition of lithographs shown at that time in the Print Room. During January and February Miss Blair will give a course of six lectures on "Lithography, An Important Phase of the Graphic Arts." This is one of three Wednesday Afternoon Lecture Courses of the year which are given for members of the Art Association and for others upon payment of a fee of \$5 for each course. A course on "Impulses Underlying the Development of Painting" was given in November and December by Miss Anna Hasselman, Curator of Paintings, and in March the third course on "The Fine Art of the Far East" will be given by J. Arthur MacLean, Director.

Sunday Afternoon Music will be given on two Sundays in January. The first, on January 10, will be an illustrated interpretative talk by Ferdinand Schaefer of the Indiana College of Music; the second is a series of three on "The Development of the Sonata." On January 31 The Mendelssohn Choir of one hundred and twenty-five male voices, Elmer Steffen, Conductor, will sing in the Court of the Museum.

New accessions at The John Herron Art Institute include a lithograph portrait head by Henri Matisse, and a Chinese embroidered textile of the Ching Dynasty.

J. A. MACLEOD.

BIBLICAL
ART AT THE
BROOKLYN
MUSEUM

A new wing to the Brooklyn Museum was opened late in November with an exhibition of oil paintings by groups of American artists, and a collection of paintings by Dr. Axel Gallen-Kallela of Finland and other artists representative of the Scandinavian countries, Spain and the Argentine.

In addition to these exhibitions, the entire collection of Tissot's paintings of the Life of Christ, which for several years the Museum has been unable to show on account of limited wall space, was again placed on view.



PHOTOGRAPH BY MARGARET WATKINS

BUST OF PROFESSOR GEORGE MEASON WHICHER, EMERITUS PROFESSOR OF LATIN AND GREEK, HUNTER COLLEGE, NEW YORK CITY. BY YAN MACLEOD. PRESENTED TO THE COLLEGE BY THE ARTIST AND OTHER FORMER PUPILS IN APPRECIATION OF PROFESSOR WHICHER'S SERVICES, 1899-1924

These paintings were purchased by subscription of the citizens of Brooklyn in 1900. The series consists of 350 works, principally in water color, illustrating the life of Christ, and 112 pen and ink sketches of decorations, letters, etc.

In conjunction with the permanent showing of the Tissot pictures, the Museum arranged for the display of a series of models of the Temples of Jerusalem, through which may be seen the many changes of scenes and the various buildings that have stood on Mount Moriah from the time of Abraham to the present. The models were made by Dr. Schick, who was the city architect of Jerusalem during the Turkish regime. The first of these illustrates the Tabernacle of 1487 B. C. The second group shows in elaborate detail the great temple of Solomon of 1000 B. C., and can be adjusted to show the various changes through which the temple of Herod, 30 B. C., was evolved. The third model shows the later aspects of the temple buildings, including Hadrian's Temple, 135 A. D., and Justinian's Church, 540 A. D.

On November 22, Mr. Samuel H. Cuff, an authority on Biblical Archaeology, delivered a lecture in the Museum Auditorium, describing the models and, through them, demonstrating the various changes in the style of the temples.

The exhibition of works by
 "JUGOSLAV Ivan Mestrovic, the great
 DAY" AT THE Serbian sculptor, which has
 CLEVELAND been making a tour of the
 MUSEUM leading museums of the
 country, was shown during

November in Cleveland, where it met with unusual success. The attendance was large, and much interest was aroused, largely through the cooperation of the Yugoslav population of the city. On a Sunday during the month a lecture on "The Art of Ivan Mestrovic" was given by Mr. William M. Milliken of the Museum Staff, especially for the benefit of those of foreign birth. The attendance was so large that the lecture hall did not afford adequate seating capacity, and hundreds were turned away. Official automobiles came to the Museum bearing banners with the inscription, "Yugoslav Day, in Honor of Ivan Mestrovic," and the building was thronged throughout the afternoon and evening. During the following week the sculptor, with his brother, Petar Mestrovic, visited the city and was the guest of honor at a reception and dinner tendered him by his fellow-countrymen. This reception was attended by approximately 2,000 persons.

Following the recent exhibition of Hungarian prints, the Hungarians of the city have presented the Museum with a valuable collection of books and bound periodicals on the art of Hungary. A previous exhibition of Czech prints resulted in the gift to the Print Department of the Museum of a selection of etchings and prints from Czechoslovakia.

One of the most successful
 ART IN exhibitions of recent years
 PHILADELPHIA in Philadelphia, not only

in attractiveness of the canvases displayed but also in number of sales recorded, was that of a group of eight women painters, Kathryn E. Cherry, Lillian B. Meeser, Katherine L. Farrell, Ethel Herrick Warwick, Susette S. Keast, Eliza-

beth F. Washington, Laura D. S. Ladd and Ada C. Williamson, closing at the end of this month at the Art Club. Landscapes and flower paintings were the leading features of the show, comprising 93 works. Noted among the particularly good examples in the first mentioned class were "Reflections," hung in the position of honor; "The Frozen River" and "October" by Miss Washington; "Autumn on Dog Town Hills" and "From a New England Garden" by Mrs. Ladd; "Late Afternoon in the Harbor" by Mrs. Farrell; "In Normandy" by Mrs. Warwick and "Old Portuguese Church" by Mrs. Keast. Excellently effective were flower paintings contributed by Mrs. Meeser and Mrs. Ladd, and a good still life, "The Green Bottle" by Kathryn Cherry. Portraits of "Allen Wilson, Aviator," of Katherine MacDonald and of Emily Exley were sent by Miss Williamson.

Rockwell Kent, painter, draughtsman, writer, attracted the notice of art circles November 9 to 30 with an exhibition of his works: landscapes, portraits, water colors and drawings at the Art Alliance under the joint management of the committee on oil and water color painting of that organization. Mr. Kent treats his subjects in a very broad, summary fashion, quite peculiar to himself yet dramatically expressive of human emotion a bit somber at times, successfully conveyed to the student of his canvases. Many of the more important works were lent by their owners. Among these outstanding are "Down by the Sea," lent by Knoedler & Company; "The Trapper," lent by Adolf Lewisohn, Esquire; "Snow Fields," lent by Mrs. Harry Payne Bingham; and "Rough Waters," lent by Mrs. Gordon Abbott. One sees, in the illustrations and other black and white drawings exhibited, much in the way of design that recalls the work of Blake.

There was opened in the West Gallery of the Art Alliance from December 2 to 21 an exhibition of paintings by Carl Lawless, Luigi Spizzirri, Nat Little and Ross Braught, with sculpture by Walter Hancock. The Print Club held during December an exhibition of the works of about thirty artists, etchings, engravings, wood block prints and lithographs, presumably in view of holiday sales. Joseph Pennell's etchings of the Homestead Steel Works and of the



WAR MEMORIAL—SOUTHAMPTON, LONG ISLAND, N. Y. GOODWILLIE AND MORAN, ARCHITECTS

Alcazar of Toledo gave much eclat to the show, as did also etchings of ducks in full flight by R. E. Bishop and Frank Benson's "Red Heads" and "Hérons at Rest." Ernest Roth's group of foreign scenes "Near the Rialto," "Florentine Shops" and others are always delightful works of an experienced master of the etching needle. Among others exhibiting are Clifford Addams, Ernest Haskell, Eugene Higgins, J. Paul Verrees, subjects from Bruges; John Taylor Arms, a view of Abbeville; drypoints by W. G. Reindel and Lester Hornby, wood block prints by J. E. Lankes, and color prints of children by Eliza D. Gardiner. The Print Club held prior to this exhibition, one of portrait drawings by Mrs. Ruth Oneill.

The Philadelphia Water Color Prize of \$200 was awarded to Florence Este's group of paintings on exhibition in the 23rd Annual Exhibition of Water Colors at the Pennsylvania Academy of the Fine Arts from November 8 to December 13. The Charles W. Beck Prize of \$100 for the best work that has been reproduced in color went to Edward Howard Suydam for his water color, "On the Magdalena, Barrenquilla, Col." To William Slackweather was awarded

the Dana Medal for his interior of the Rodin Gallery, Metropolitan Museum. The Eyre Gold Medal for the best print exhibited was given to Herbert Pullinger for his block print, "The North Country." Two John F. Lewis prizes for caricatures were awarded: the first of \$150 to James House for a group of four, including those of Theodore Dreiser, Richard Barthelmess and Sergei Rachmaninoff; the second of \$100 to Ruth Greenberg for her caricature of John L. Lewis, president of the United Mine Workers. Three Charles M. Lea prizes for figure drawings by students at an art school were awarded: first of \$200, second of \$150 and third of \$100. The Miniature Painters' Medal of Honor was awarded to Anna Hurlbut Jackson, for her portrait of Miss Eleanor Mason, entitled "Rose and Silver."

EUGENE CASTELLO.

The underlying thought
 WAR MEMORIAL from which the design for
 AT SOUTH- the Soldiers Memorial at
 AMPTON Southampton, Long Island,
 was developed by Good-
 willie and Moran, architects, was the desire
 to commemorate properly and fittingly, in

a dignified manner, the service of all those alive as well as dead, who served their country in the World War. The committee, after giving a great deal of study to various suggestions as to form and location of a monument, agreed that a memorial to properly express appreciation for such service and sacrifice should not take the shape of a club house, hospital or hall, but should rather, in a more aesthetic conception, significantly demonstrate the ideas of patriotic sacrifice and gratitude as applied to those thus commemorated.

The architects in considering the problem developed the idea that there existed one salient point on which it was possible to predicate an ideal scheme. The background of Lake Agawam with its surrounding hills and distant dunes, so characteristically Southampton, set the time for the whole scheme. It further appeared that the proper form of the memorial design would be one on which names of those to be commemorated could be clearly and legibly inscribed—one which would form an integral part of the surrounding landscape and one which would not interfere with, but would tend to add to, or frame this natural beauty.

These considerations led to the development of a scheme which consisted of a platform in three parts generally horizontal as called for by the contour of the park, the central portion raised three steps above grade and the side wings two. On the central portion of the platform is erected an open temple covered with a roof, on the exterior walls of which are rich eagle and stag panels encircling the shields of the two great allies, France and England, and on the interior walls are forget-me-not wreaths, joining the shields of Portugal, Roumania, Italy, Montenegro, Russia, Japan and Serbia, and above and below these interior panels are carved and gilded the names of those who died in the service.

Left and right of this central temple are flanking walls, whereon are carved the names, in classic lettering, of the 325 who served. At the center of the colonnade there has been placed a commemorative altar, the design of which is based on antique Cyprian examples in the Metropolitan Museum, and on which are carved the dates of the war, and the shields of the State of New York and of the United States happily

bound together with laurel bands. It will be noted that the central portion of the colonnade is open, and openings are left in the flanking walls, so that, from the park and highway, vistas of the lake appear.

ROMAN FELLOWSHIPS

The American Academy in Rome announces its annual competitions for fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. In the fine arts the competitions are open to unmarried men, not over thirty years of age, who are citizens of the United States; in classical studies to unmarried citizens, men or women.

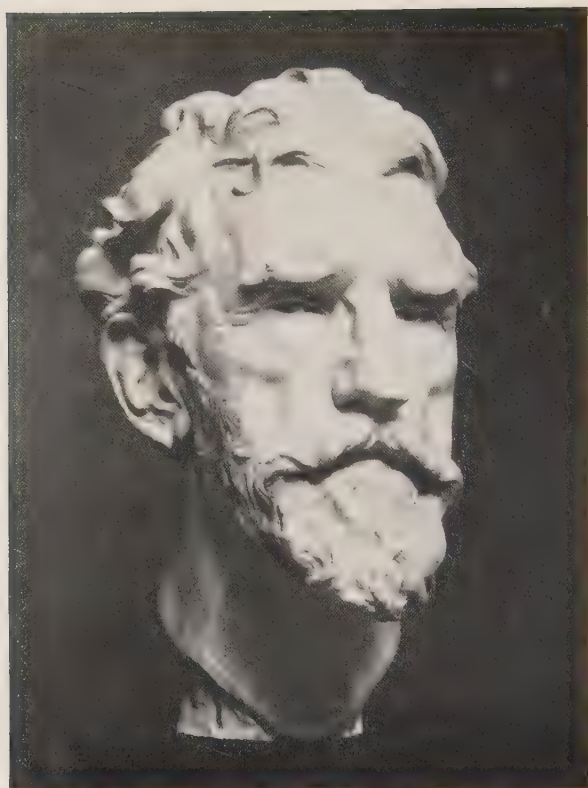
In painting and sculpture there is to be no formal competition involving the execution of work on prescribed subjects, as formerly, but these fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are required to submit examples of their work and such other evidence as will assist the jury in making the awards.

For the Fellowship in sculpture, the stipend is provided by the Rinehart Fund of the Peabody Institute of Baltimore, Md. The Fellowship in musical composition will be the Horatio Parker Fellowship.

For each Fellowship in the fine arts, the stipend is \$1,250 a year for three years, with some additional allowances for material and model hire; in classical studies, there is a Fellowship for one year with a stipend of \$1,250, and a Fellowship paying \$1,250 a year for two years. All Fellows have opportunity for extensive travel, and Fellows in musical composition, who travel about six months of the year in visiting the leading musical centres of Europe, receive an additional allowance of \$750 a year for traveling expenses. In the case of all fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March first. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

The American Academy has also announced that the fourth Summer Session for teachers and graduate students in the class-



AUGUSTUS SAINT-GAUDENS

JOHN FLANAGAN

UNVEILED IN "HALL OF REMEMBRANCE," NEW YORK UNIVERSITY,
NOVEMBER, 1925

ics, history and related subjects will be held in Rome from July 5 to August 13. The Director will be Prof. Grant Showerman of the University of Wisconsin, who was Director of the Summer Sessions of 1923, 1924 and 1925.

The work will consist of one comprehensive and unified course designed to communicate a general acquaintance with the city of Rome in all its phases from the first settlement to the present time, and a special acquaintance with it in the time of Cicero, Caesar, Vergil and the first Emperors. For further details write to Prof. Grant Showerman, 410 North Butler Street, Madison, Wisconsin.

The Concord Art Center on November 1 reported a most successful season—an attendance of over 5,000, also sales amounting to \$3,347.50. Among

the works sold were six oil paintings, one bronze, eight drawings, nine block prints, three etchings, eight pieces of handpainted china and a number of beautiful woven fabrics from Guatemala.

After the close of the annual exhibition early in the summer oils by artists of New England, and bronzes by the late Bela Pratt were on view. With the opening of the fall season there were shown prints by the American Wood Block Printers and the Brooklyn Society of Etchers, circulated by the American Federation of Arts.

Through the cooperation of the public schools of Concord, which have sent large classes to the Art Center for study, several competitions have been instituted among the school children, arousing much interest and enthusiasm. Two of these competitions are for magazine covers, the winners of which are to work out their designs in block prints of two colors for the school paper. A third

is for themes in connection with the study of English. The drawings are submitted to the Secretary of the Art Association and the prizes awarded by her. The subjects of the various themes are selected by two of the high school teachers from exhibits in the permanent collection of the museum.

One of the most encouraging features of this new interest in the Art Center is the attendance of the children from all grades, out of school hours, and the genuine enthusiasm displayed by them.

The permanent collection of the Art Association has been enriched by a number of important acquisitions, among them a miniature of General Benjamin Lincoln, by John Trumbull; portraits of Lord Cornwallis and of Daniel Hanchman, by John S. Copley; portrait head of an old man, by Frank Duveneck; "View of St. Paul's, London," by Frank Brangwyn; a marble torso by Frederick W. Allen; three old Persian miniatures; a charcoal drawing by Lilian Westcott Hale; two pencil drawings by Stanley W. Woodward; a steel engraving by Timothy Cole; three pencil drawings by Harry A. Vincent; etchings by George Elbert Burr and Charles Locke; a water color by Karoly Fulop; miniatures by Laura Coombs Hills and Lucy M. Stanton; and a still life painting by Alice Ruggles Sohler.

The Association has also received from the relatives of Emily Dickinson a lustre goblet and two large luster pitchers of unusual beauty; two English drinking glasses with baluster stems (17th century); a black Liverpool Love Bowl; four pewter spoons with the head of George III on the handles; a Pilgrim plate dating from 1776; two pieces of Battersea Enamel and a Rogers Dish. A valuable Chickering piano dated 1832, a Civil War sword with a history of local interest, some Etruscan relics and a few books on the history of art have been presented to the museum in memory of Miss Alicia M. Keyes.

E. W. R.

The California Palace of the Legion of Honor, Lincoln Park, San Francisco, which was opened only a

little over a year ago, already has to its credit a long list of activities and a remarkable record of attendance. Over a million

persons visited these galleries during the first twelve months that they were open, over 17,000 of these having passed through its doors on a single Sunday.

The Museum, which was presented by the late Adolph B. Spreckels and his wife, Alma de Bretteville Spreckels, is said to be a dream of beauty. Seven galleries are devoted to a collection of old masters, jades, etc., lent by the Hon. T. B. Walker of Minneapolis; two rooms are filled with priceless treasures given by the French Government—tapestries, Sevres, etc.; while one room is occupied entirely by gifts from individuals in France. Another gallery is devoted to 35 of Rodin's masterpieces in marble and bronze, in addition to which there are two heroic Rodin's outside of the Palace, "The Thinker" and "The Shades." One room is occupied by 128 works in bronze by a California sculptor, Arthur Putnam; still another by the works of Riviere. These last three groups were lent by Mrs. Alma de Bretteville Spreckels. There is a beautiful American room, with works by Childre Hassam, J. Alden Weir and A. P. Ryder, lent by Colonel Charles Erskin Scott Wood; a Peruvian room lent by Commander and Mrs. Frank Barrows Freyer; a room of Egyptian and Greek treasures, presented by the Misses Alma and Dorothy Spreckels and A. B. Spreckels, Jr.; and an Oriental room containing Chinese and Japanese art objects of a high standard, lent by T. Z. Shiota and Colonel Wood.

A special exhibition of works by William Ritschel was shown in one of the main galleries during November, at which time Mr. Ritschel visited the museum. This exhibition was later shown in New York city.

Other special exhibitions held during the past year were the French collection, containing 750 works—sculpture, paintings, ceramics, modern furniture, etc., representing many of the great painters from the Classic period to the present day, and, among the sculptors, Bourdelle, Maillol, Poupelet, Besnard, and Rodin. This exhibition was shown for a period of five months, at the end of which time it was returned to France.

Local art exhibits of schools and societies came next; then works by Anglada y Camarasa of Spain, which filled a room and were



TOSCA IN ORANGE

IVAN G. OLINSKY

PURCHASED BY THE PICTURE-BUYING FUND, MONTCLAIR ART MUSEUM

very beautiful; the works of the Viennese school children; and the Walker collection.

Among the exhibitions which the Museum is planning to hold in the near future are a collection of works by Matisse, the well-known French artist, which will come directly from Paris; a great Italian exhibition consisting of paintings lent by the museums of Italy; and others of equal importance.

During the year the Museum has acquired art books numbering six or seven hundred, notable among these being a gift of over 300 from Mr. Archer M. Huntington of New York.

Lectures by competent docents have been given under the Museum's auspices to all of the schools and clubs not only in San Francisco but in Oakland, Berkeley and nearby cities.

The organ which was given to the Palace

by its honorary president, Mr. John D. Spreckels, the brother of its founder, is played every afternoon. On Sunday afternoons from five to six o'clock the music is broadcasted. These recitals are given by Marshall W. Giselman, the Museum organist.

The "Town Crier" of K. P. O., Hale Brothers and the Chronicle broadcasting station, also announces exhibitions on Saturdays.

The Director of the California Palace of the Legion of Honor is Mrs. Cornelia B. Sage Quinton, for many years director of the Albright Art Gallery, Buffalo. The Curator of the Palace is Major William Warren Quinton. In this work they have the cooperation not only of the president and trustees of the museum, but also of the Mayor and other city officials and the newspapers.

C. B. S. Q.

The portrait bust of Augustus Saint-Gaudens by John Flanagan, which was shown in the recent Centennial Exhibition of the National Academy of Design, was unveiled in the rotunda of the Library of New York University on November 17, when an imposing ceremony was held, marking the formal acceptance by the Academy of the pantheon of artists created some five years ago at the University. This is known as the Hall of Remembrance and includes only busts of Americans who have won distinction in the Arts. It is separate and distinct from the University's Hall of Fame, which opens its doors to Americans having achieved immortality in every field of human endeavor. This new group includes, in addition to the bust of Saint-Gaudens, busts of Inness by Hartley, of William M. Chase by Albin Polasek, of Clinton Ogilvie and of Walter Shirlaw by Paul Bartlett, of J. Q. A. Ward by himself, of Frank Duveneck by Gaffly, of Henry K. Brown by H. K. Bush-Brown, and of Carroll Beckwith by Brewster.

THREE
INTERESTING
REPORTS

Three interesting reports having to do with civic art have lately been received. They are issued by three organizations in Philadelphia, The Fairmount Park Art Association, the City Parks Association and the Art Jury.

The Fairmount Park Art Association has been in existence and issuing reports annually for fifty years, and it has to its credit during that period a large measure of achievement. Among its presidents, it has numbered Anthony J. Drexel, John H. Converse, Charles H. Howell, James M. Beck, Edward T. Stotesbury and Charles J. Cohen, the last still in office. It has contributed to Fairmount Park forty-six works of sculpture for the ornamentation of the park. The year 1924 was made notable by the initiation of an improvement, which may prove to have as profound an effect upon the development of the city as the Fairmount Parkway already has had. It is the reclamation of the banks of the Schuylkill as traffic arteries with a parkway character. Big Chicago and little Tampa are quoted as examples of cities that have carried through

successfully similar improvement. This Association notes with satisfaction the appropriations made to the City Art Museum. It recalls with satisfaction the Rittenhouse Square exhibition of sculpture, and prints in full an illustrated address by C. W. Farrier on the Chicago River and Lake Front Developments.

The City Parks Association was organized in 1888. Its president is Eli Kirk Price, and it heads its report with a quotation from Daniel H. Burnham which begins: "Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized," and ends with the admonition: "Let your watchword be order and your beacon beauty." This report also deals with the Schuylkill improvement, the Art Museum, the Fairmount Parkway, but it goes beyond and tells of what is happening to other parks adjacent to the city, of the Philadelphia Regional Park plan, and sets forth a comprehensive regional plan insisting that the increasing use of the automobile has necessitated the immediate acquisition of the Metropolitan Parks System. It advocates state parks every one hundred miles and gives an interesting list of parks in Pennsylvania. It takes up the subject of playgrounds, of water recreation, of outdoor amusements for the people. It has an interesting brief chapter on billboards and overhead signs.

The Art Jury is only fourteen years old, but during that time it has done much to prevent civic blunders in imperishable materials. The illustrations in the report show designs submitted and approved and designs submitted and disapproved, and "he who runs may read." The only way to continue to have art commissions (and they are valuable institutions) is to believe in them and support them. The report of the Art Jury of Philadelphia gives reasonable grounds for both belief and support.

ART IN
DENVER

The Denver Museum of Art is seeking increased municipal support and has based its representations

upon the firm foundation of its record for the past thirty years, the period of its existence. It has functioned continuously, according to this record, entirely through private donations and memberships, until

the receipt of the first annual appropriation made two years ago by the present city administration, which was the first to accord official recognition to art in Denver. The amounts from private sources during the thirty-year period reach a total of more than half a million, exclusive of the gift of Chappell House.

The Denver Museum of Art now receives \$3,000, only 1.2 per cent of the total appropriations made by the city and county of Denver to institutions or groups engaged in cultural educational work. Music Week, for instance, received the same amount in 1925 as the Museum of Art, which functions fifty-two weeks each year and provides on an average thirty-five exhibitions of art and thirty lectures on art subjects annually, free to the general public. It has been instrumental in the establishment of a municipal art commission, the civic center and the boulevard system, and in the campaign to secure a site for the new city and county building. The extent to which the Museum serves and interests the people of Denver is seen in the attendance for last year, which was approximately 100 per cent of the population, a much greater percentage than obtained in five other cities which approached Denver in size.

A number of valuable collections have been promised to the Denver Museum of Art, contingent upon the erection of a new building. Among them are the J. F. Brown paintings, valued at \$150,000, to be forfeited unless a fireproof building is erected before 1933; the Walter F. Mead collection of Chinese and Japanese bronzes, and the Schollenberger collection of old china, as well as sums of money promised under the same conditions.

The growth of the Public Library forced the Museum to build the new art gallery at Chappell House, which absorbed its small acquisition fund and created an indebtedness of about \$21,000. It would seem that the time is ripe for additional municipal support and the erection of an adequate museum building.

The Museum of Art has announced its programme for this season, consisting of thirty-six exhibitions of art (including portraits, landscapes, etchings, sculpture and prints by various European and Oriental race groups, as well as American artists;

applied arts; loan collections from Denver residents, and work by local artists) and twenty-six lectures, on such subjects as art in relation to municipal problems, in industries and the home, the art of various countries and periods, art museums at home and abroad, and painting and sculpture.

THE DAVENPORT, IOWA, CITY MUSEUM

Davenport, Iowa, has the distinction of being one of the first cities in America to own and maintain an art gallery that is purely and distinctly a municipal institution. Full authority for establishing the new municipal art gallery, in accordance with the conditions named by C. A. Ficke in his offer of 330 oil paintings to the city of Davenport, was given to the city council following an act of the Iowa legislature passed on February 13, 1925, when cities of 50,000 population were given the right to form such galleries and to appropriate a maintenance fund for the institutions.

Having been instrumental in securing the enactment of this law, the council's next step was to adopt a city ordinance based on this act on March 18, when "The Davenport Municipal Art Gallery" was established. A board of nine trustees was provided for in the ordinance, and funds were appropriated to maintain the gallery.

An old armory building owned by the city was then turned over to the Board of Trustees with instructions to remodel the building into a temporary gallery. Twelve handsome exhibition rooms were created, and the collection of 330 oil paintings by old masters was installed.

As in other art galleries of the country, Davenport realizes its most important work lies in the educating of its children and, accordingly, has worked out through its director an important programme of educational work for the little ones. Every day is given over to a gallery tour for the children of the schools, and Saturday morning is devoted to a free sketch class and gallery lecture. Approximately 1,000 children a month attend the gallery for some definite purpose.

Aside from the work with the children, efforts are being directed toward interesting the grown-ups. Accordingly every women's organization in town has been asked to build up an art appreciation class, and one hour a

month has been set aside for their respective groups to meet in the gallery for a study of art. The response to this suggestion has been most encouraging, and over 350 women are enrolled in this course.

To carry on greater activities, a Friends of Art association has been formed. It is expected that this membership will amount to some 500 interested citizens enabling the gallery to carry on an extensive programme of lectures and exhibits, as well as make acquisitions from time to time to the gallery's collection.

A. F. A. TRAVELLING EXHIBITIONS

That the public appreciates the Travelling Art Exhibitions is evidenced by the number of visitors that attend them at the different

places on the Federation's circuits. Among various newspaper clippings that have come to our desk is this excellent editorial in a Spokane paper:

"The cultural value of good paintings is not open to argument. An art gallery is a great addition to the intellectual development of a community. Development of these touring exhibitions fills a vital intellectual need. Not only is there natural exhilaration in seeing and studying works of art but there is a lasting improvement in tastes which may be reflected in many civic activities."

The collection referred to comprised forty paintings from the 1924 Winter Exhibition of the National Academy of Design. The exhibition was free to all grade school children during the entire time. The Art Association had a committee to arouse interest in the schools and the children came in crowds, the art teachers of each school usually bringing their pupils. Vachel Lindsey, the poet and artist, gave two talks, one in the afternoon and one in the evening, and the gallery was crowded each time.

It is a long step from Spokane to Meridian, Miss., where another one of our Travelling Exhibitions has recently been most successfully shown under the auspices of the Business and Professional Women's Club. This exhibition consisted of thirty-five paintings by Cleveland artists—landscapes, marines, portraits, figures and genre. The Wichita, Kansas, Art Association showed this during November, and the Secretary wrote as fol-

lows: "The Cleveland exhibit is filling a need here very admirably. For a long time we have been showing pictures by men we were all familiar with. This show strikes a new note; our folks can no longer judge by 'names'; they must think for themselves. The results are most gratifying, both for interest and attendance."

Numerous reports have come from the colleges concerning the exhibitions especially arranged for them. The exhibition which is going on a college circuit through the South opened at the University of Virginia in Charlottesville, where it was advantageously displayed in a new gallery in Fayerweather Hall, converted from the University's former gymnasium through a gift of \$1,200 from the Hon. John Barton Payne. Sweet Briar College, Va., was the next to show this collection. From there it went to Winthrop College in Rock Hill, S. C. The paintings here were first hung in the parlors of the Administration Building, where a faculty tea was given to a large number of local residents; later they were transferred to the art studio of the college.

One of the American Federation of Art's College Exhibitions of reproductions in color of Old Masterpieces formed part of a large art exhibition held in Durham, N. H., under the joint auspices of the University of New Hampshire and the Woman's Club of Durham. The pictures were shown in the girls' gymnasium for four days, with paintings by Miss Susan Knox of the Immigrant Station in New York, as well as landscapes and portraits by a number of artists of New England. The exhibition was augmented by handicraft work brought from the Manchester Institute of Arts and Sciences, and by embroidery done by Greek refugees and examples several centuries old, lent by the American Friends of Greece, Inc. The gymnasium was decorated for the occasion with palms, and the exhibition was presided over by members of the Woman's Club, who acted as hostesses during all hours in which it was open to the public and served tea in the afternoons. At the close of this joint exhibition (which had an average daily attendance of from 100 to 150 people outside of the student body) the prints were hung in the department of architecture and drawing at the University, and were studied and discussed by the instructor and the students.

From the Secretary of the Macon, Georgia, Art Association has come favorable report on the Group Exhibition sent there during November. This is composed of portraits by Wayman Adams, paintings, chiefly landscapes, by contemporary American artists lent by the Macbeth Gallery of New York, and flower paintings by Maud M. Mason. Several hundred persons viewed the exhibition on the opening day; the attendance each succeeding day continued large, and members of the Art Association acted daily as hostesses.

The Tennessee State Fair this year awarded a gold medal to the collection of Portraits by Wayman Adams, in this group. The State Fair of Tennessee is doing good work in developing interest and talent in art throughout the State and in the South. Annual awards are made at this Fair.

The travelling exhibition of Paintings by Boston Artists, which was sent last season to ten cities, began a second tour this season at Oklahoma City, where it was shown at the State Fair and was viewed by hundreds of visitors. From there it went to Miami, Ariz., and from there to La Crosse, Wis., where it was held in November. Mr. David O. Coate, of the State Teachers' College, Department of English, gave a gallery talk to a club of 75 women while it was in progress. The College at Beloit, Wis., showed this exhibition for the first two weeks in December, in Art Hall. It has now been returned and dispersed after having been shown by 14 art societies in 9 states, from Minnesota to Florida.

ST. LOUIS
NOTES

The Exhibition Committee of the St. Louis Art League held a reception on November 11 at the City Art Museum to the artists represented in their annual Thumb-Box exhibition and their friends, when the announcement was made of the prize awards. Tom P. Barnett received the first prize, \$50, for the best group of paintings; the second prize, \$25, in this class, was won by Fred Rushing Roe; the prize of \$50 for the most distinguished work in the Thumb-Box class was awarded to Fred Conway for his painting, "Tunis." The first prize for sculpture went to Adele Schultenburg for "The Burden of the Race," and Caroline Risque's "Madonna for Wall Deco-

ration" was awarded the second prize. The prize for crafts was given to John S. Voyles for his jewelry. Two purchase prizes were awarded to Joseph Banks and Edward A. Woelk. Twenty-five pictures were sold from the exhibition.

The collection of Spanish furniture and decorative arts lent by Mr. Louis La Beume for display at the City Art Museum proved to be one of the most interesting exhibitions held for some time. It was visited by Spanish clubs and classes from the high schools; and on November 17 the Art Alliance invited its members and friends to hear an informal lecture on his collection by Mr. La Beume. Simultaneously on view in an adjoining gallery were twenty-nine water colors by Arthur Byne of Madrid. His subjects were architectural: cathedrals, walled cities, bridges, gateways, patios, gardens and fountains. They were brilliant in color compared with the solemn simplicity and quietness of the Spaniards' household effects. The Spanish exhibition was followed in December by modern British prints assembled by Hesketh Hubbard and shown first in this country at the Brooklyn Museum.

Tom P. Barnett held an exhibition of his water colors in the art room of the Public Library the last two weeks in November. They were delightful and brilliant notes of color. At the same time was shown in the Library's main hall a collection made by Dr. Arthur E. Bostwick on his recent mission to China. The calligraphy, prints, illustrated books and modern paintings were especially attractive to students of Chinese art.

Dealers' exhibitions have recently been exceptionally noteworthy and varied. Noonan and Kocian's Galleries held a display of French paintings of the 18th and 19th centuries, lent by the Wildenstein Galleries in New York. It included works by Watteau, Fragonard, Greuze, David, Le Brun and Largilliere, Corot, Courbet, Renoir and Sisley. At Healy's Gallery were shown some splendid examples of water color painting by F. E. Horne of England. Paintings by Frank Tenney Johnson which depicted the life of the Western plains, were on view at the Newhouse Galleries during November. The St. Louis Art Galleries, newly established, held an exhibition last month of "American and European Masterpieces

in Oil," including works by Daingerfield, Luks, Lawson, Waugh, John F. Carlson, Emil Carlsen, and J. Alden Weir. among the Americans, and an important item in the European group was "Rembrandt's Mother" by Ferdinand Bol.

The St. Louis Artists' Guild opened their annual Competitive Exhibition November 14 with a reception to the artists and their friends. This exhibition is open to all artists of St. Louis and those living within a radius of fifty miles, and is the most noteworthy exhibition of local art during the year. Preceding the formal opening a tea was given by the Guild to the Art Department of the Missouri State Teachers' Association, then in convention in St. Louis, following their meeting held at the Galleries. Speakers on the program which related to matters of art education were Valentine Kirby, Commissioner of Art Education of Pennsylvania, Holmes Smith of Washington University, Jean Kimber of the Harris Teachers' College, and Mary Powell, Supervisor of Education at the City Art Museum. John S. Ankeney of the University of Missouri presided.

The second of the lecture series arranged by the educational department of the City Art Museum was given December 5 by Miss Clara Blattner on the subject of "Japanese Prints," illustrated by actual prints and lantern slides, some of them in color. Miss Blattner passed six years of study and collection in Japan, and speaks with authority on this phase of Japanese art.

M. P.

PARIS Manet's portrait of Zola
NOTES (certainly one of his best
 works) is now in the Louvre
 (Salle Denon), thanks to

the legacy of Zola himself, who left it to his wife during her lifetime. Critics call attention to the fact that never while Manet was alive did the State have the courage to buy one of his canvases. Manet made his first appearance in the Salon in 1861 with his "Le Guitariste," which received honorable mention; but after that the admission of anything by this artist created excited opposition. The public of 1863 was shocked by the appearance in the "Salon des refusés" of the now famous "Déjeuner sur l'herbe." (If the good folk of 1863 could look in on the "Indépendents" of these

days!) Zola energetically defended the new art of Manet against the rather gross mockery of the public; but after the publication of such an article in a Paris journal he was obliged to resign his connection with the paper. It was in 1868 that Manet painted the portrait of Zola now installed in the Louvre near the artist's "Olympia" and the once derided "Déjeuner sur l'herbe."

Another much more recent painter, Henri Rousseau, called "Le Douanier Rousseau"—incorrectly, because he was not employed in the Customs but only in the collection of Town Duties at one of the gates of Paris—has just been crowned by the decision to receive him into the Louvre. Were he alive now, simple, honest man that he was, he would scarcely believe his good fortune. In the Salon of 1905 how he was laughed at—though Camille Pissarro had recognized his talent as early as 1896. The naïveté of his pictures drew nothing but ridicule from those who were supposed to know. Sensible of the purity of his ideals, his fellow artists called him "the old angel." He used to spend long hours at the Louvre—the only art education he knew, and not such a bad one!—and when his friend André Salmon, the writer, asked him which artist had impressed him most, he said, "You understand, one can't remember all their names."

There could be no greater contrast than there is between Rousseau's talent and that of the late Léon Bakst, the designer of the first Russian Dances and of the scenic decoration and costumes of many other productions of originality and taste, such as the "St. Sebastien." At the Jean Charpentier Gallery an exposition of his drawings and paintings has just closed. Theatrical, certainly, but what an orientally rich sense of color and of decorative values. And his portrait of Madame Ida Rubenstein, in severe black and white, is different to the point of austerity. There were several huge canvases expressive of a somber and fantastic imagination—one, a scene in unknown mountain cliffs and crevices, a small flat ground in the gray midst of it where a golden sphinx was represented in headlong movement (I never before saw a sphinx in motion), and nearby an almost invisible figure of a man bent over, weeping. The whole effect of the exposition was bizarre and exciting—and, naturally, theatrical.

Paul Poiret's collection of modern pictures has just been sold for 635,500 francs. The best price—90,100 francs—was obtained for a rather large canvas by Dunoyer de Segonzac, entitled "Les Buveurs." This picture was hung in the Salon d'Automne of 1912 in a more or less obscure corridor, where the astute M. Poiret spied it out and acquired it for the sum of 900 francs.

That well-known patriotic connoisseur, the Duc de Trévisé, to whose zeal and fidelity is due the saving of many a perishing ancient work of French art, is about to sail for America, where he will speak on the subject to those who are interested. So many Americans have aided M. de Trévisé in this important effort that it was only natural he should desire to thank America and explain just what is being done. It is not only in the interest of France, but in that of every lover of art and every traveller who seeks out the *chef-d'oeuvres* of the past, that universal approbation must be given to this association known as the "Sauvegarde de l'Art français," of which M. de Trévisé is president. By means of committees, and by its connection with the "Beaux Arts," with provincial museums, with curés of village churches, etc., this society hopes to be constantly enabled to watch over ancient monuments of architecture falling into ruin for lack of repairs, and to prevent sales to antiquarians and second-hand dealers of treasures of a value often unknown to their present possessors.

There is inspiration in the career of the American painter, Charles Hetherington, whose exposition at the A. Seligmann Gallery is just ended—fifty-three canvases painted by an artist of seventy years of age, who began to paint only ten years ago after a lifetime of artistic repression. Despite such a handicap, Mr. Hetherington exhibits extensively at home, and sometimes in Paris, and is said to sell almost as many pictures as he can paint. His work shows close and loving observation of nature, and fine technical skill which is original with the artist, as he has persistently refused to watch other painters at work or study in another's studio. His studio is the great American outdoors. His studies of the sea, of the woods—American subjects with but a few exceptions—make a direct appeal to the spectator, unobscured by modern theories

of any sort. Generous with paint, whether laid on by the knife or the brush, his effects are true and varied. A view of Notre-Dame by moonlight is replete with poetry and truth.

LOUISE MORGAN SILL.

LONDON
NOTES

The British Confederation of Arts' Third Annual Conference, to which I conveyed friendly greetings

from the American Federation of Arts, was a great success, and representatives of three quarters of a million British professional workers were present, while the two million in the International were represented by M. José Germain, Chevalier of the Legion of Honor, who also represented the French section of the movement. Mr. Israel Zangwill took the chair and delivered a witty and practical speech. Other speakers were Mr. Cloudesley Brereton, H. V. Lanchester, F. R. I. B. A., a delegate from the British National Opera Co., a delegate from the Federation of British Music Clubs, a delegate from the British Music Society, a delegate from the Institute of Journalists, Mr. Walter Bayes, Mr. L. H. Bradshaw, etc. The meeting passed a unanimous resolution in favor of Confederation. The Little Theatre Management, where the "Seagull," by Tchekov, is beautifully produced and having a successful run, gave a reception in the foyer of the theatre, which was attended by the delegates to the Conference and by Dame Livingston, Mrs. Benjamin Guinness and others who came on from the dinner given by the League of Nations Union, which was attended by M. Germain and Mr. Brereton.

Great Britain has received more honors in the Paris International Exposition than any other nation excepting France.

At Norwich there has been a celebration and exhibition for which the Director of the Louvre, Paris, came over; H. R. H. the Duke of York presided.

The Royal Artillery War Memorial at Hyde Park Corner has been unveiled and has come in for a stream of letters in the *Times*, attacking and defending it. It is the work of Jagger and, to my mind, is a bad design.

The International Society of Sculptors, Painters and Gravers has an exhibition at

Burlington House for the first time in its long history. The show, however, is a dull one, enlivened by three busts by Epstein, one of which is remarkable, and by realistic bronze studies of a tiny baby by Kennington, one of our best young artists.

The Germans have a big exhibit there, in the building they bombed ten years ago. The catalogue contains the names of most of the famous artists of the time, but the works do not justify the names.

The Panton Club announces a Festival of Arts and Letters, with compositions of an interesting type, to be held this month at the Spring Garden Galleries, Trafalgar Square. All the works will be exhibited anonymously.

The Faculty of Arts has three-quarters of the capital needed for its own building, which will contain a theatre; it is now running an exhibition in which all the works are for sale on the installment plan. This is a good idea, and it will be interesting to hear the result.

Mrs. Mathias, Wertheimer's daughter, so often painted by Sargent, has opened the Claridge Gallery in Grosvenor Street with a show of the works of Pruna, a young Spaniard who follows in the footsteps of Picasso.

The Arts and Crafts Exhibition Society will, in January, hold the biggest exhibition at Burlington House that they have had since the Armistice.

Miss Madge Titheredge is opening this month with a production of Ibsen's "Dolls House"; and Sybil Thorndyke is to do the "Aedypus Rex," masks for which are being made by a young artist named Harbord, this being the first time that the play has been put on with all the characters in classic masks.

At the Fine Art Society galleries R. F. Wells is showing his well-known pottery; L. Pilichowski is exhibiting at his own studio the studies and portraits he has made in Palestine, including a picture, "The Opening of the Hebrew University (designed by Geddes) on Mount Scopus, Jerusalem." The New Autumn Group and the Campden Hill Club are holding shows, and so is Jessica Dismorr. At the Independent Gallery, Paul Lucien Maze is exhibiting, and at the French Gallery there is a show of work by Utrillo. Harry Morley has a one-man show at the Little Art Galleries.

The Cottar's Market is making furniture covered with silver leaf, following the work of this description for which England was famous in the early middle ages. The Market has just carried out a dining-room in silver and blue which is as beautiful as it is original.

There is to be an exhibition in London of the paintings by Mrs. Francis Hueffer, now aged seventy-four, the daughter of Ford Madox Brown and the niece of Dante Gabriel Rossetti. Mrs. Hueffer was assistant to her famous father during his whole painting life and entered his studio at the age of thirteen; she was a friend of William Morris and of Richard Wagner and a socialist in the ethical sense of the word. Sitting in her room lit by the fire and by candles, she remembers over sixty years of art and music and literature in England. Taken up in her unselfish devotion to others, she has never before exhibited her own works, none of which are for sale.

AMELIA DEFRIES.

FIFTY PRINTS OF THE YEAR	An exhibition of "Fifty Prints of the Year" has recently been shown at the Art Center, New York, under the auspices of the
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American Institute of Graphic Arts. The exhibit embodied in effect two separate collections—one of twenty-five representative prints, the other of twenty-five modern prints. These groups were chosen by two jurors working in complete independence—Ralph M. Pearson, who selected the modern prints, and Ernest D. Roth, who is responsible for the representative group. This exhibition marked the first effort which has been made in this country toward an annual national print exhibition in which complete recognition is given to work which has grown out of the so-called "modern movement." After being shown at the Art Center the collection was started on a circuit of museums, libraries, print clubs, and other similar organizations throughout the country.

During December there was shown at the Art Center an exhibition of small sculpture in white soap, comprising the entries in the small soap sculpture competition instituted by the Proctor and Gamble Company. The jury of award for the competition included

Harvey Wiley Corbett, architect, and Sherry E. Fry and Edward McCartan, sculptors. More than 1,000 pieces were submitted to the jury, representing many of the leading sculptors in this country. After being shown at the Art Center the collection was divided into three groups, each of which is being sent on a tour of art museums and associations throughout the country.

Other exhibitions on view at the Art Center during December included water colors, drawings and small sculpture by Louis Uhrich; a collection of pewter and hooked rugs exhibited by James M. Shoemaker; Copenhagen Porcelains; and artistic toys and toys by artists, including antique and modern collections loaned by Stewart Culin, Tony Sarg and Joseph Brummer.

EARLY AMERICAN PORTRAITS, MINIATURES AND SILVER

Just as this number of the magazine goes to press there opened in Washington in the National Gallery of Art, National Museum, a notable exhibition of Early American Portraits, Miniatures and Silver. This comprises more than 100 portraits, over 200 miniatures, and 255 pieces of silver, representative of the best work that was produced by the artists and craftsmen of the early days of the Republic. Most of the portraits have been lent by residents of Washington, though there is a group of several important works from the collection of Mr. Herbert L. Pratt of New York. The miniatures have been lent, not only by local collectors, but by owners in Boston, New York, Philadelphia and Baltimore. Much of the silver also has come from other cities, notably Boston, New York and Baltimore.

This exhibition was assembled by the Washington Loan Exhibition Committee, of which Mrs. William Corcoran Eustis is chairman. In connection therewith a beautiful catalogue has been issued, which will serve, not only as a guide to the present collection, but as a handbook of information on these subjects in years to come. This has an account of the development of the National Gallery, brief historical essays on Early American Portraits and scenes, and a note on miniatures, as well as biographical data. A full account of the exhibition, with illustrations, will appear in our next issue.

ITEMS

The free orchestral concerts at the Metropolitan Museum, which have proved so popular during the past seven years, will be given again this season. There will be two series, as usual, the first on Saturday evenings during January and the second on Saturday evenings in March. These concerts will again be under the leadership of David Mannes and will be rendered by an orchestra consisting of over fifty players from the symphony orchestras of the city. They are made possible largely through the generosity of Mr. John D. Rockefeller, Jr., and the Juilliard Musical Foundation.

The Kansas State Fair has announced its intention of making a number of important changes in the conduct of its art department, the hanging of paintings, etc. With this in view it has requested suggestions from various authorities on the subject. These take the form of short articles which are published in one of the daily newspapers of Topeka, and should prove helpful to many others who are confronted with these problems.

A bronze tablet has lately been placed in the Public Library of Kent, Connecticut, as a memorial to the sixty-six men and women of the community who served in the World War. This is the work of Willard D. Paddock, and bears a dedicatory statement followed by the names of those whom it honors.

Exhibitions at the Cincinnati Museum during November included the annual display of the Duveneck Society of Cincinnati; etchings and dry-points, water colors and drawings by James McBey, the well-known British artist; modern British prints brought to this country by the Brooklyn Museum; and the Cartier Prize jewelry designs for 1925.

The Centennial Exhibition of the National Academy of Design was visited by approximately 70,000 persons during its showing at the Corcoran Gallery of Art in Washington.

A loan exhibition of Windsor Chairs from the Stokes Collection was shown in the Pennsylvania Museum, Fairmount Park, Philadelphia, during November.

BOOK REVIEWS

BERTRAM GROSVENOR GOODHUE—ARCHITECT AND MASTER OF MANY ARTS. Text by Hartley Burr Alexander, Ralph Adams Cram, George Ellery Hale, Lee Lawrie, C. Howard Walker, Charles Harris Whitaker. Edited by Charles Harris Whitaker. Press of the American Institute of Architects, Inc., New York City. Price in buckram, \$30.00; in morocco, \$50.00.

Bertram Grosvenor Goodhue leaves to art an endowment that may not easily be reckoned, but even the first tentative findings show a wealth in which all may share. The years to come will bring a fuller realization of quality, as the mountainside that has been traversed is seen clearly for the first time from the next peak; for the present we may scan and count and compile until the quality we seek begins to show in its true outline. And this endeavor from the very start carries with it unusual fascination.

Were it not for an inheritance such as this that mankind receives from great spirits, there would be no such thing as fame. And conversely the debt that Mr. Goodhue owed to modern life is great, "philosophical Gothicism" though he undoubtedly was. The delightful thought in it is that the world shares, and shares by right. The fields of his creativeness were wide, the harvests rich, and the storehouse that we find is well stocked. And now, until a full toll is taken, we turn with high hopes to the book.

It is no less than a labor of love. Six men, his friends, have endeavored truly to set down their salient impressions of a comrade who meant a different thing to each, and yet to all meant a character of most definite color and form. The Connecticut town of his birth and early rearing is described. We see the clapboarded house and the sweet, mysterious attic where a boy may play and dream, the woods to roam, the river to fish. These were the untrammelled days of the seventies. The choice of architecture as a pursuit came at the age of twelve, and we are told that all the boy's study and reading took their color more from some inward inclination than from any scholastic system of education imposed from the outside. He first left his mother when he went to New Haven to school. At fifteen in New York he became the youngest member in the office force of a firm that was con-

cerned chiefly with church architecture. Add to this meagre outline that the boy read at night and studied drawing, and conclude it with the realization that at eighteen he had become a master of delineation with a fame that outstripped his years.

The story is most vital and compelling of his association in Boston with Mr. Cram. It is the young man come to maturity, feeling his strength, full of high resolve. And these, let us recall, were the days of Richardsonian Romanesque. The Gothic Revival of the nineteenth century was waning. Further, let us not forget in retrospect that in this decade Mr. Montgomery Schuyler was focusing upon colonial America and its lesson for the architect. Add, too, the yet unburied atmosphere of the pre-Raphaelite and the pervasive and unforgotten spirit of the Oxford Movement. These and many other influences were in the air. In architecture the union of the classic styles with industrialism was being celebrated before the century was out. Was it not an extremely able and determined young man who could go his own way?

But go he did, and that perhaps completes the thought that is intended here: he went his own way. Without caprice he tried to express, for others to share, a philosophy of architecture, an instinct for design, an honesty of form to function that meant appropriateness in the highest sense. If this thought is finding expression in the Nebraska Capitol, now nearing completion, it is no less because of the rare talents of the artist than the happy combination of thought with creativeness. The wealth of illustration in the book tells the story of the years of maturity and development, toward an ideal. But this is too close yet to be discerned. The very versatility of the man, his variety of achievement in the other arts, adds zest to the study while it postpones understanding.

The future which will complete his several buildings now under way will also complete appreciation of his genius.

DELOS SMITH.

ADVENTURES OF AN ILLUSTRATOR, by Joseph Pennell. Little, Brown and Company, publishers. Price, \$12.50.

This large quarto volume, uniform in style with the technical works on etching and

lithography by the author, gives one of the most complete biographies of an artist which has been written. It is a long but engaging story, charmingly and frankly told, a story full of deep human interest, at times amusing and again at times profoundly moving—pathetic in the extreme. Few have had, it is safe to say, a more adventurous life than Joseph Pennell—a life more colorful and in many ways romantic. According to his own record the best things in life have come his way—success in his art, fellowship with the really great, companionship and love. What more could one ask, and yet all through the pages of Mr. Pennell's autobiography there is a minor note. When touching on contemporary life, Mr. Pennell's voice is that of the sorrowing prophet, a Jeremiah in art. No doubt much that he laments is true, and well would it be if his readers would take his warnings to heart and band together to better present conditions. But after all we must recognize that invariably the "old order changeth" and that the tendency is to exaggerate the charm and forget the discomforts of a time which has passed. But whatever may be Mr. Pennell's plaint, never does he waver in love of his art or loyalty to his calling. "I was always an illustrator," he says, "for as a child I looked at things with an artist's eye," and so, despite ill health and physical hardship, the world has always been to him a wonderful panorama of unspeakable beauty—material for the illustrator, the illustrator who is, above all, an artist. His adventures with authors began in 1880 with Charles Godfrey Leland and Maurice Francis Egan. With George W. Cable he explored Louisiana. His work brought him intimacies with William Dean Howells, Maurice Hewlett and F. Marion Crawford. A good many years were spent in making drawings of French and English cathedrals, the former for a book written by Mrs. Pennell and the latter to illustrate a book by Mrs. Van Rensselaer. His love for drawing churches was derived, he says, from an early acquaintance in boyhood with the spire of old St. Peter's in Philadelphia, and his love of the sound of the chimes which came from its belfry morning and afternoon. "These chimes," to quote him directly, "had much to do with making me, the little Quaker, draw churches,

'steeple houses,' in which so much of my life, the best of my life, has been passed. I drew St. Peter's before I went to London. Somehow I was born with a love of beauty, a love which most people know nothing of." Referring again to his childhood and his love of art, he says, "I was a solitary little Quaker but I was not lonely. I was less lonely when alone. I was always drawing." How better in a few words could the distinguished illustrator, lithographer and etcher sum up his life. How profoundly in these sentences he utters a common truth. Later on Mr. Pennell tells of his friendship with Whistler, of his meetings with famous English authors, of his strange adventures in Russia, of his deeply imbued conviction concerning the beauty and wonder of work—the great commercial development—and then sadly of the great war and its consequences.

There are numerous illustrations from the author's own drawings and from works of others. The book is dedicated to Mrs. Pennell who has adventured with the author for forty years, and the dedication page shows charming sketches of the two on a roadside hidden behind a great sheet of paper and of them on their tricycle journeying through Europe. The last few pages are devoted to a bibliography of books illustrated and written by Joseph Pennell and a humorous drawing of himself having completed his labors. It is a book which should have many readers and should win for the author many new friends.

SAINT FRANCOIS D'ASSISE. D'Apres les Aquarelles de P. Subercaseaux Errazuriz, Moine Benedictin de Solesmes. Marshall Jones Company, Boston, Publishers. Price, \$25.00.

This is the most beautiful book that the Marshall Jones Company has published, and one of the most beautiful books that has been published in America. It consists chiefly of reproductions, through a four-color process, of fifty water colors constituting a pictorial life of Saint Francis of Assisi, by Pedro Subercaseaux, a Chilean by birth and Italian by adoption, a member of the Benedictine order. To each of these illustrations a page of the book is given, and on the opposite page in a few lines its story is told. Thus from infancy to death is set forth the holy life of the much beloved saint, founder of the Franciscan Order.

Johannes Joergensen, writing from Assisi, in the introduction to the volume tells how the Church of Rome gave the young Chilean this "intellectual and sentimental education"; how the great shrines of Spain and the holy places of Italy saw the young pilgrim from over the sea dropping his staff and kneeling down in prayer. Like the early fathers of the church, he was an artist, a poet, and his sketch book became a volume of hymns on the beauty of Italy. Because he knew Italy and lived the life of a recluse it is thought that he, better than anyone else, has been able to interpret pictorially the life of Saint Francis. To him Saint Francis was as Jeanne d'Arc was to Boutet de Monvel. Certainly the illustrations are not only accurate but sympathetic, full of the spirit of the theme, and yet they are interpreted in a manner comprehensible today.

Many had a share in the preparation of this beautiful book. The title page and cover were designed by T. B. Hapgood; the typography and presswork, which are excellent, stand to the credit of the Plimpton Press. The color plates were made by the Suffolk Engraving and Electrotyping Company and the Walker Engraving Company. William Dana Orcutt, who for many years has been the moving spirit of the Cambridge University Press, gave valuable assistance to the publishers from time to time. Here is discovered an unknown artist of rare ability, and here is a new evidence of the fact that book making in itself is an art.

JOHN S. SARGENT, HIS LIFE AND WORK,
by William Howe Downes. Little, Brown and Company, Boston, Mass., publishers. Price, \$8.00 net.

This book was prepared for publication prior to Sargent's death, and he himself verified much of the material contained therein in the early summer of 1924 just before he left Boston for London. It is a record of the life and work of one of the greatest portrait painters of our day, and it supplies a mass of data which will be found invaluable not only by present-day students but subsequent historians. Strangely enough, comparatively little has been known of the life of this great modern master. It is gratifying, therefore, that this authorized biography is now obtainable, and it is fortunate that it has been written by one who can

so well be trusted for accuracy in detail and sympathy of understanding as William Howe Downes. The book is in two parts, the smaller of which concerns itself with Sargent's life, the larger is a descriptive catalogue of his works. There are numerous and excellent illustrations.

CATALOGUE OF THE MEMORIAL EXHIBITION OF THE WORKS OF JOHN SINGER SARGENT, published by the Boston Museum of Fine Arts.

This is a beautiful piece of printing and at the same time a valuable addition to the literature on Sargent. It lists 143 oil paintings, giving the size, the date they were painted and the present owners, and 113 water colors similarly identified. There is an introduction charmingly written by J. Templeman Coolidge, president of the Museum of Fine Arts, and a series of 123 reproductions of paintings listed. At the same time the Museum of Fine Arts issued in pamphlet form a history and description of the decorations in the Museum over the main stairway and library by John Singer Sargent, finished shortly before and unveiled shortly after his death.

PERSONALITIES IN ART, by Royal Cortissoz. Charles Scribner's Sons, New York, publishers. Price, \$3.50.

This book consists of 32 short essays by one of our leading American art critics, the author of "American Artists," "Art and Common Sense," "John La Farge," etc. Dealing with art and artists, the opening essay is on "The Art of Art Criticism" and is followed by one on "The Art Critic as Iconoclast." Quite a number of the essays are on individual artists, Daumier, Monet, Gauguin, Van Gogh, J. Alden Weir, Robert Blum and Zorn. Others are on such subjects as the American Wing at the Metropolitan Museum, the American Business Building and American Industrial Art. The style is conversational and the charm of the writing aside from its finished style is derived not a little through an evident pleasure on the part of the author in conversing with the reader. He loves art, he finds pleasure in it himself, he likes to talk about it, and he takes the reader into his confidence. There is much to learn from what he has to say.

COLLEGE EXHIBITIONS CIRCULATED BY THE AMERICAN FEDERATION OF ARTS

ORIGINAL OIL PAINTINGS—GROUP I

<i>Date</i>	<i>City</i>	<i>Name of College</i>
October 7-21.....	Brunswick, Me.....	Bowdoin College
October 26-Nov. 9.....	Amherst, Mass.....	Mass. Agricultural College
November 12-27.....	Amherst, Mass.....	Amherst College
December 2-16.....	Hanover.....	Dartmouth College
January 4-18.....	Troy.....	Russell Sage College
January 22-Feb. 5.....	Delaware, Ohio.....	Ohio Wesleyan University
February 10-24.....	Oberlin, Ohio.....	Oberlin College
March 1-14.....	Defiance, Ohio.....	Defiance College
March 18-April 1.....	Oxford, Ohio.....	Miami University
April 11-25.....	Evansville, Ind.....	Evansville College
April 30-May 13.....	Lexington, Ky.....	University of Kentucky
May 17-June 1.....	Newark, Del.....	University of Delaware

ORIGINAL OIL PAINTINGS—GROUP 2

October 7-21.....	Charlottesville, Va.....	University of Virginia
October 26-Nov. 9.....	Sweet Briar, Va.....	Sweet Briar College
November 12-27.....	Rockhill, S. C.....	Winthrop College
December 2-16.....	Clinton, S. C.....	Presbyterian College of S. C.
January 4-18.....	Columbus, Miss.....	Miss. State College for Women
January 22-Feb. 5.....	Baton Rouge, La.....	Louisiana State University
February 10-25.....	Fayetteville, Ark.....	University of Arkansas
March 1-14.....	Emporia, Kansas.....	The College of Emporia
March 18-Apr. 1.....	Lincoln, Neb.....	University of Nebraska
April 11-25.....	Urbana, Ill.....	University of Illinois
April 30-May 13.....	West Lafayette, Ind.....	Purdue University
May 17-June 1.....	Williamsburg, Va.....	College of William and Mary

ORIGINAL OIL PAINTINGS—GROUP 3 (*Western Circuit*)

November 5-20.....	Walla Walla, Wash.....	Whitman College
November 27-Dec. 10.....	Seattle, Wash.....	University of Washington
December 12-23.....	Corvallis, Ore.....	State Agricultural College
January 4-18.....	Eugene, Ore.....	University of Oregon
January 25-Feb. 8.....	Salt Lake City, Utah.....	University of Utah
February 15-28.....	Missoula, Mont.....	State University
March 6-20.....	Bozeman, Mont.....	State College

REPRODUCTIONS "A"

October 7-21.....	Troy, N. Y.....	Russell Sage College
October 26-Nov. 9.....	Durham, N. H.....	University of New Hampshire
November 12-27.....	Middletown, Conn.....	Wesleyan University
December 2-16.....	Amherst, Mass.....	Amherst College
January 4-18.....	Haverford, Pa.....	Haverford College
January 22-Feb. 5.....	Newark, Del.....	University of Delaware
February 10-24.....	Charlottesville, Va.....	University of Virginia
March 1-14.....	Oxford, Ohio.....	Oxford College for Women
March 18-Apr. 1.....	Rock Hill, S. C.....	Winthrop College
April 11-25.....	Clinton, S. C.....	Presbyterian College of S. C.
April 30-May 13.....	Columbus, Miss.....	Miss. State College for Women
May 17-June 1.....	Baton Rouge, La.....	Louisiana State University

REPRODUCTIONS "B"

October 7-21.....	State College, Pa.....	The Pennsylvania State College
October 26-Nov. 9.....	Wooster, Ohio.....	The College of Wooster
November 12-27.....	New Concord, Ohio.....	Muskingum College
December 2-16.....	Oxford, Ohio.....	Miami University
January 4-18.....	Evansville, Ind.....	Evansville College
January 22-Feb. 5.....	Urbana, Ill.....	University of Illinois
February 10-24.....	Carthage, Ill.....	Carthage College
March 1-14.....	Minneapolis, Minn.....	University of Minnesota
March 18-Apr. 1.....	Vermilion, S. D.....	Art Club
April 11-25.....	Missoula, Mont.....	University of Montana
April 30-May 13.....	Gooding, Idaho.....	Gooding College
May 17-June 1.....	Portland, Ore.....	Reed College

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IN THE NEW YORK GALLERIES—FEBRUARY

The art season of 1925-1926 is at its height, and the exhibitions of importance scheduled for this month are numerous.

The New Gallery, 600 Madison Avenue, announces an exhibition of paintings, drawings and pastels by Whistler. The exact dates had not been determined at the time of going to press.

The Daniel Gallery, also at 600 Madison Avenue, has on view oils and water colors by American painters of the modern school.

At the Ferargil Galleries, 37 East 57th Street, the painting section is given over to a one-man show: landscapes by Ernest Lawson. In the gallery devoted to sculpture Janet Scudder is displaying her recent work.

At the Keppel Galleries, 16 East 57th Street, until February 10th, drawings by the late George Bellows will be featured. These drawings formed a part of the memorial exhibition held recently at the Metropolitan Museum of Art, but were of course not on sale at that time. Lithographs by Bellows may also be seen at Keppel's. During the latter part of the month there will be an exhibition of the etchings of Kerr Eby.

The Macbeth Galleries, 15 East 57th Street, from January 26 to February 15, will have an exhibition of landscapes by Jonas Lie and John Hussington. The proceeds of all sales of the latter pictures will be devoted to the fund being raised by the American Woman's Association to

build a \$2,000,000 home for working women. Miss Anne Morgan is sponsoring the project. From February 16 to March 8, bronzes and sculpture in wood by Derujinsky will be on view. This will be Mr. Derujinsky's first exhibition in New York.

At the Knoedler Galleries, 14 East 57th Street, from January 11th through February XV and XVI Century German, English and Dutch etchings and engravings will be exhibited. The showing of paintings in these galleries was still undecided at the time of publication.

The exhibition of paintings by Childe Hassam at the Durand-Ruel Galleries, 12 East 57th Street, holds over until February 15, and will be followed by the work of Thalia Malcolm, an American woman who has been painting in Paris.

The Milch Galleries, 108 West 57th Street, hold an exhibition of the smaller paintings of the late Max Bohm from January 25 to February 13. Thirty-seven pictures are included in the show, among them a series of mother and child studies and the delightful little canvas "The Ancient Seaport." From the 15th until March 6 at the South Galleries marines and California Coast scenes by William Ritschel will be on view. Some paintings made on a recent trip to the South Sea Islands are among them.

The Montross Galleries, 26 East 56th Street, show selected paintings by American artists.

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At the Reinhardt Galleries, 730 Fifth Avenue, paintings by a Spanish artist, of modern tendencies, Mesquito, will be shown from February 8 to February 20. These are chiefly portraits. Old masters and objects of art will also be displayed in the Reinhardt Galleries.

Drawings by Count de Prorok and old masters occupy the Ehrich Galleries, 707 Fifth Avenue.

At the Rehn Galleries, 693 Fifth Avenue, modern American paintings are shown.

The February schedule of exhibitions at the Art Center, 65 East 56th Street, is as follows: Annual exhibition of the New York Society of Ceramic Arts; February 15 to March 6. From February 5 to 13 Czecho-Slovakian paintings will be on view. Then comes, February 8 to March 6, an exhibition of printing by the American Institute of Graphic Arts. Water colors by Charles M. Sarka will be shown from the 8th to the 20th, and from the 22nd to March 6, paintings by Mildred Mattocks.

The Kennedy Galleries, 693 Fifth Avenue, have at all times an interesting display of etchings and engravings but no especial exhibition is planned for this month.

John Sloan will hold a one-man show at the Kraushaar Galleries, 680 Fifth Avenue at some time during February. Mr. Sloan has been a member of the artist colony in New Mexico and will no doubt have some interesting interpretations of Indian Life.

Scott and Fowles, 667 Fifth Avenue, is having an interesting exhibition of the recent work of Mau-

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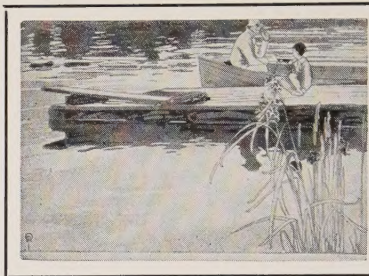
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rice Sterne, comprising paintings, drawings and sculpture.

At the Howard Young Galleries, 634 Fifth Avenue, a special grouping of American and Foreign pictures is being shown.

From February 1 to February 13 at the Babcock Galleries, James Scott of Milton, N. Y., has an exhibition of landscapes done chiefly in the south of France. From the 15th to the 27th at these galleries Henry S. Eddy will show his landscapes of Venice, Florence and some of New England scenes.

The Ralston Galleries, 730 Fifth Avenue, plans no special show, but has always a good selection of XVIII Century English portraits and Barbizon paintings.

At the Higgs Galleries, 11 East 54th Street, there is an exhibition of Dutch and English paintings, Persian miniatures and pottery.

At the Grand Central Galleries in the Grand Central Terminal Building, the Italy-America Society is managing an exhibition sponsored by the king of Italy. It consists of paintings by modern Italians, and lasts from January 20 to February 20. The one man show of flower paintings and landscapes by Herman Dudley Murphy holds over until the 3rd when Walter Ufer and Harry A. Vincent will occupy the gallery with paintings of Taos, and marines.

At the show rooms of the Boston Arts and Crafts Society, 7 W. 56th St., a fine collection of American pottery can be seen.

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